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LITERATURE.

Wyclif's Place in History. By Montagu Burrows. (Isbister.)

THE design of the three lectures contained in this little volume is to evoke a somewhat more general and appreciative interest in the career and writings of Wyclif, and thereby to bring about a more accurate, and possibly a final, estimate of his relations to his own and subsequent times. The lecturer's purpose, he informs us, takes its origin from the visit of the late Dr. Cather to Oxford in 1879. The latter had hoped to rouse the University to an adequate sense of the value of the labours of one whose influence on its students in the fourteenth century was certainly not inferior to that of Dr. Newman in the nineteenth, widely as the tendencies of their respective teaching differed. Dr. Cather's exertions, however, fatal to himself, failed sadly in their object—an unsatisfactory result which Prof. Burrows was fain to believe was "more the result of a want of accurate knowledge than anything else;" and, actuated by this belief, he himself delivered, and has now published, the lectures before us. They treat successively of (1) the History and Present State of the Wyclif Literature; (2) "Wyclif's Preparation" (i.e., the main facts of his career prior to his assuming the part of a reformer); (3) his Work; his final connexion with Oxford and his true place as a reformer.

While thoroughly sympathising with Prof. Burrows in his design, not a few readers, I apprehend, will be inclined to think that he would have done well to insist on Wyclif's claims to the regard of posterity in somewhat more qualified language. That, as a reformer, a writer, and a translator, Wyclif is entitled to the veneration and gratitude, not only of all Protestant Englishmen, but of all Protestants, and not only of all Protestants, but of all to whom the language and literature of the Anglo-Saxon race are dear, few will be found to deny. But the result of recent research has undoubtedly been to give rise to some doubt and speculation in connexion with certain elements in his teaching, and to cause many students to hold their judgment in suspense until the evidence has become more complete, and each question has been more thoroughly sifted. When, therefore, Prof. Burrows, not content with co-ordinating his subject with Chaucer, Shakspeare, and Milton in respect to his influence on the English language and literature, holds him to be "wholly unapproached in the entire history of England for his effect on our English theology and our religious life" (p. 41); maintains that we owe to Wyclif

"more than to any one person who can be mentioned our English language, our English Bible, and our reformed religion" (p. 6); and asserts that "the religious liberty we enjoy at the present day may all be traced to him as the human source" (p. 124), he is really assuming as proven a good deal that not a few want to see more accurately ascertained; and one of the best claims of the new Wyclif Society to support is the prospect it holds out of subserving such an end.

It may be worth while here to note the more important questions in relation to Wyclif which may be said to be still awaiting a more satisfactory solution, and the direction in which Prof. Burrows' observations in connexion with these seem to point.

First, it would be of real service if we could be enabled more clearly to distinguish Wyclif's own tenets from those subsequently held by his professed followers, "the Lollards"—a term almost as liable to misconception from the licence employed in its application, and its actual change of meaning with the lapse of time, as that of the Anabaptists. It is difficult altogether to assent to Prof. Burrows' assertion that Wyclif "gave the distinct and audible key-note which the Councils of the fifteenth century took up" (p. 80). Even in relation to questions of mere Church reform, we have only to consult the pages of Milman to see how wide an interval separated the aims of Peter d'Ailly and Gerson on the one hand, and John Huss on the other; and among the forty-five articles condemned as tenets of Wyclif at Constance, those which apply to the relations of the civil and the ecclesiastical power are not less demonstrative of the essential difference between the conceptions of the English reformer and those of the reform party in the councils of the *sacculum synodale*. Prof. Burrows, indeed, somewhat unjustly characterises Milman's sketch as "open to criticism from want of information," because it originally appeared prior to the publication of Dr. Shirley's *Researches*. Reference, however, to the editions of 1869 of the *Latin Christianity* will show that the author there frequently cites the *Fasciculi Zizaniorum* and its notable Preface.

In the next place, it would be no slight advantage if we were able to ascertain more accurately the actual circulation and real influence of Wyclif's version of the Bible. There must surely by this time be further evidence on this point than we find in Forshall and Madden's Preface to their edition of this version, or even in Dr. Lechler's pages. And here I cannot but note that Prof. Burrows himself seems to challenge criticism on this point when he divides the honour of the impulse given in this country to Biblical studies prior to the Reformation entirely between Wyclif and Tyndale, and to the total exclusion of any mention of Erasmus. It does not require any deep investigation into the history of the first half of the sixteenth century to be aware that the English Reformation owed its origin in no small measure to Cambridge, and that the most eminent of its leaders were Cambridge men. Nor can there be any doubt that the publication in 1516 of the *Novum Instrumentum* of Erasmus gave the first impulse to the movement at the university. His version was the result of his labours

while at Cambridge, and it appeared ten years before Tyndale's translation; while, as regards its influence, the testimony of Bilney the martyr might alone be regarded as almost decisive. In a letter to Cuthbert Tunstal, printed by Foxe, Bilney distinctly refers back his religious conversion to the light he gained "even then, when the New Testament was first set forth by Erasmus." Those who insist so strongly on the direct connexion between Wyclif's labours and the Reformation would probably find it difficult to produce a similar piece of evidence in support of their theory. It is not a little significant that Foxe, in tracing out the rise of the Reformation, makes no reference whatever to Wyclif's version. Prof. Burrows, indeed, pronounces his silence on this point "unaccountable;" but it is unaccountable only to those who refuse to recognise the fact that at the time of the Reformation Wyclif's Bible was hardly ever heard of, and exercised no appreciable effect in bringing about that great movement. It was the Martyrologist who revived the memory of the Reformer rather than the Reformer who originated the movement recorded by the Martyrologist.

Closely associated with the foregoing question is the more general one of the connexion between Lollard doctrines and those of the Reformation; and here, again, I find myself reluctantly compelled to join issue with Prof. Burrows. He holds that the Reformation in England "can be connected with no one preceding individual with anything like the same distinctness as with Wyclif" (p. 123); and, while wholly ignoring Erasmus and the Cambridge movement, he brings forward a purely gratuitous assumption in favour of his own university—by way, I suppose, of compensation. After adverting to the remarkable interest excited by the lectures of John Colet in the year 1496, he asks: "Can we believe that the extraordinary interest he excited was the mere product of influences imported from the Continent?" (p. 125), the answer which he himself suggests being that Colet's discourses found a sympathetic audience among a certain Lollard element still existing in the university. It is just possible that such may have been the case; and we do know, as a matter of fact, that many poor Lollards in London were in the habit of going to hear Colet preach at Paul's Cross. But when we come to estimate the probability of his interpretation of the New Testament having been found acceptable by the better-educated Lollards at Oxford, an objection suggests itself which would seem nearly fatal to such an hypothesis—viz., that the doctrines of Wyclif, Huss, Tyndale, and Luther represent a continuous current of the severest Augustinianism, and from this we know the teaching of Colet and Erasmus to have been a novel and notable departure. The admirable letter addressed by the latter writer (Epist. cccclxxviii.) to the Hussite John Schlechta shows how widely the enlightened tolerance of the "Oxford Reformers," as Mr. Seeböhm styles them, differed from the vehement iconoclasm of Lollardism and Lutheranism. Mr. Gairdner, whose opinion on such a point is entitled to much weight, holds that on the eve of the Reformation nothing that could properly be termed a Lollard sect existed, although he

inclines to believe that "the religion of Englishmen in general was largely tinctured with an element which had come down from the Lollard teaching of an earlier day" (*Studies in English History*, p. 3).

A fourth point of enquiry—and one of primary importance, although scarcely touched upon by Prof. Burrows, is that of Wyclif's relations to the school philosophy of his age—for unless these are rightly comprehended it is impossible to understand his mental training and habits of reasoning. And here, it must be admitted, his influence would seem to have been reactionary and pernicious. To the eminent historian of the scholastic logic he seems, indeed, like an "abandoned waif" ("vergleichbar einem verlassenen Fremdling," Prantl, *Gesch. d. Logik*, iv. 38) by the side of the great on-rushing triumphant tide of Nominalism, which bore aloft the names of Occam, Buridan, Albert of Saxony, and those of a host of less eminent teachers. Along with Jerome of Prague, he appears to have opposed to their more enlightened interpretation of Aristotle a resuscitation of the Platonic theory of "ideas." Nor was the opposition of either characterised by much of philosophic calmness or Christian tolerance. The one at Oxford, the other at Heidelberg, branded his opponents in the schools as heretics; and it can hardly be doubted that, when Gerson and Peter d'Ailly were called upon at Constance to examine the tenets of the former and to listen to the defence of the latter, their estimate of the religious orthodoxy of both was to some extent affected by the conviction of the logical unsoundness of these two assailants of that school of philosophy of which they were themselves distinguished ornaments. But, however this may have been, it is certain that much in Wyclif's Latin writings is only intelligible when considered in connexion with the scholastic method by which they are pervaded. Dr. Shirley has pointed out that the startling paradox, *Deus debet obedire diabolo*, was really only a thesis put forward by Wyclif for disputation in the schools, to illustrate the unfairness of the conclusions which had been wrested from his doctrine of Dominion being founded in Grace. As, however, it arrests the eye of the pious Protestant reader in the list of his tenets condemned at Constance, it seems a doctrine which scarcely needed the convention of a Council, oecumenical or otherwise, for its summary rejection.

I have now adverted to perhaps the most important questions which require to be examined more carefully before Wyclif's claims as a theologian or a philosopher are finally adjusted, and we may all readily assent to the conviction to which Prof. Burrows gives expression,

"that a final estimate of the opinions and position of the man can never be attained until we have the whole of his writings before us, until the difficult process of sifting out the spurious works attributed to him has been completed, and until their chronological sequence has been determined by the critical examination of several competent scholars."

It is gratifying to think that such a process seems far nearer its accomplishment than it did twelve months ago, owing to the formation of the Wyclif Society. A volume of

the shorter Latin tracts, chiefly controversial, is now passing through the press, under the editorship of Dr. Buddensieg. But it is in the *Summa Theologiae*, the great work now lying at Vienna, that the interest will mainly centre, and of this parts are already being edited by Dr. Buddensieg and Mr. F. D. Matthew. Judging from what we learn about the work in Dr. Lechler's pages, it will offer some highly interesting points of contrast with the *Summa* of Thomas Aquinas and the *de Monarchia* of Dante. But even to students who have small time or inclination for either theology or philosophy, Wyclif still remains an interesting study. "A great age, as we all know," says Prof. Burrows, "makes a great man;" and while thus assuming the decision of a controversy in which the authority of Sir William Hamilton and Macaulay may be cited on one side, and that of John Stuart Mill on the other, he proceeds to point out how Wyclif may be looked upon as the outcome of his age. There are, however, few studies of a great man and his volitions over which the student will feel more inclined to pause before giving his suffrage in favour of either theory. J. BASS MULLINGER.

A Noble Boke off Cookry. Edited by Mrs. Alexander Napier. (Elliot Stock.)

THIS "Boke" is an exact reprint from a rare MS. in the Holkham collection, which dates from the fifteenth century. It is intended "for a Prynce Housholde or eny other estatly housholde;" and as it not only gives receipts for cooking, but also several *menus* of princely feasts, it abundantly ministers to curiosity at the same time that it is most useful in enabling us to realise the domestic life of great houses in the past. Forks had not been invented when these receipts were used, and carving was as important an art in England as it was at Rome in the time of the Imperial banquets. Another feature of these *menus* carries us back to Rome. Their "suttletes" may be compared with the "opera pistoria," and especially with the achievements of the "structor" who, in Petronius, turns a hare, by the addition of a pair of wings, into Pegasus, and fashions birds of all kinds, fishes, and fatted fowls out of a pig. Thus at the "stallinge of Clifford Bischope off Londone" the following "suttle" appeared in the first course:—"A brod custad with a castell ther in with a stuff in the castelle of a gille [jelly] and the demon in the myddes brynging a doctur to suttlete in a pulpit in clothinge of grene tabard & hood withe a rolle on his hed wretyn thereon *in deo salutare meo*." These "suttleties" survived for country folk until the last thirty years in the grotesque gingerbread monsters sold at fairs, and, for all we know, may yet be seen at such places of merriment as exist on sufferance in the matter-of-fact England of to-day; while for the higher circles they remain in the temples of Venus, the doves and Cupids and gilt inscriptions of wedding cakes. Doubtless the Court *pâtissier* immortalised himself by magnificent "suttletes" and "scriptures" on the bride cake of the Duke of Albany. Other culinary survivals may be noted on every page of this "Boke." The "coffyn"

of our ancestors, filled with "chekkyns," "pertouches" (partridges), and "fessands," has developed into our game-pie; while, as Mrs. Napier points out, the "aigre-douce" of Edward the First's time is the mint-sauce of to-day. The "tartes of fleshe of pork," with figs and all manner of spices, represent our mince-pies. The late Bishop of Exeter is said to have defined a tart as consisting of amplitude without profundity. This finds a suitable example in the "custad lombard" of the "Boke," which was to be made in "a large coffyn" filled with "dates, gobettes of mary and smalle birdes clowes, mace, raisins, corans, warden pears, creme of almonds," and many more ingredients. Is a hostess at present in want of a chicken? Forthwith she procures one from the nearest poulterer. Our distant great-grandmothers were more thrifty. One chicken was skinned, and then roasted, while the skin was filled with all manner of good things, and did duty as a second, after the fashion of the following receipt: "For to counterfet a kiddie Take a kid & fley of the skyn & fille it full of swet mete and trusse hym on a broche in the maner of a kiddie then rost hym & endore [glaze] hym with yolk of egge and serve it." Spelling, it will be noticed, was in a decidedly chaotic state in the fifteenth century. Each one spelt as he chose, and seldom spelt the same word twice in the same manner. Punctuation as yet did not exist at all.

Not only is this book of mediaeval cookery interesting in itself, for wherever we dip into its pages we can pull out a plum as the nursery hero did from his pie, but it illustrates the life of our ancestors. Let us take the Paston family, for instance, itself one of the best-known families of the county to which this MS. of cookery belongs. At John Paston's funeral in 1466, one Richard Charles brought to the house great store of viands for the funeral feast, "xxvii gees, xxvii fran-kyd gees, chekons, pygges, lambys, eggs, creme, butter, salt, fysshe," and the like. How were these cooked? Margaret Paston, his wife, was a notable good housewife. We find her at one time writing to her husband in London to send her down "dats & synamun as hastily as ye may," and on other occasions "almands & sugyr," "a sugor loff," and "a potte with treacle;" while she did not forget her *batterie de cuisine*, "it wer well do ye shuld do purvey a garnyssh or tureyn of powter vesshell, ij. basanes and ij. hewers." Many of the receipts in this book, such as "braun riale, sturcion for sopers, Breteyn," or "brisbayne," from their complicated ingredients and the different kinds of spices which they demand, would try all the resources of her establishment. Thanks to this "Boke," a dinner at her table is not now so like dining with Duke Humphrey. Naturally more use was made of fresh-water fish in the fifteenth century than now, when we are so much better supplied with sea fish. Fish of all kinds furnished the staple of many repasts in those pre-Reformation days, and here are receipts for cooking "roche, congur, halybut, bace, molet, eles, place, menemes, breme," and many more. The very enumeration of these fish is useful to the student of what may be called the archaeology of English

natural history. So, too, with the birds. An ornithologist sees at a glance many differences between the distribution of birds in Norfolk in old days and at present, fertile though that county still remains in birds rare elsewhere in England. Thus we have in this "Boke" receipts for cooking "godwits, woodcock, red shankes, yarowe helpes [stone plovers], egret, quailles, curlew, railles, sarcelles;" and these are far from exhausting the list. Our ancestors' notions of cruelty again are singularly exemplified here. Take, for instance, the beginning only of the receipt for making "a freshe lamprey bake." "Tak & put a quyk lamprey in a pot put ther to a porcyon of red wyne then stop the pot close that he lep not out & when he is dyinge tak him out & put hym in skaldinge water," &c., &c. But we have now helped our readers to sup with a fifteenth-century Nasidienus off

"aves, conchyliis, piscis
Longe dissimilem noto celantia succum,"

and must refer them to the "Boke" for the viands left untasted, the

"Membra gruis, sparsi sale multo non sine farre
Pinguibus et ficiis pastum jecur anseris albi,"

and the rest of them.

Mrs. Napier has prefixed a pleasant introduction. The "Boke off Cookry" will interest everyone who keeps his eyes open for those lighter matters which fill up and lend life to the dry bones of history. Her glossary might, with advantage, be made somewhat longer. The work itself is produced in a style worthy of Mr. Stock's recent reprints, with a luxury of paper and margin and a binding which leave nothing to be desired.

M. G. WATKINS.

MASKELL'S ENGLISH RITUAL AND LITURGY.

Monumenta Ritualia Ecclesiae Anglicanae.

The Occasional Offices of the Church of England, according to the Old Use of Salisbury, the Prymer in English, and other Prayers and Forms. With Dissertations and Notes. By William Maskell. In 3 vols. Second Edition. (Oxford: Clarendon Press.)

The Ancient Liturgy of the Church of England, according to the Uses of Sarum, York, Hereford, and Bangor, and the Roman Liturgy, arranged in Parallel Columns, with Preface and Notes. By William Maskell. Third Edition. (Oxford: Clarendon Press.)

THE first edition of the *Monumenta* appeared in 1846-47. In the year 1846, *The Ancient Liturgy of the Church of England* (originally published in 1844) reached a second edition. Since then these volumes, though in constant demand, were not re-issued, and accordingly had become "scarce" and proportionately costly. Liturgical students will be well pleased to find that, whatever may have been the reasons for the long delay of nearly forty years, Mr. Maskell has again put these invaluable collections more within the reach of the many clergy and others who are interested in the subjects dealt with. The whole has been subjected by Mr. Maskell to a very careful and thorough revision, extending to the

smallest minutiae of typography. In appearance, the four beautifully printed volumes seem superior to even the admirable work of Whittingham, of the Chiswick Press, as issued by William Pickering, of the "Pike and Ring." More on this feature of the new edition need not be said.

Mr. Maskell informs us that "the additions made in this edition extend to more than two hundred pages, and are mixed up with the text and notes." He has not drawn attention to the fact that there are also omissions; but these are not, for the most part, of a kind to affect the value of the work, and are obviously due chiefly to the change of the editor's theological opinions since leaving the communion of the Anglican Church. It is, indeed, of no importance to the liturgical student that Mr. Maskell has ceased to praise Sir William Palmer's *Treatise of the Church* and the views of John Johnson the Non-juror. On the other hand, there is throughout a singular freedom from party-writing; and, though Mr. Maskell avows a natural liking for controversy, he has certainly exercised self-restraint so far as to avoid generally (with a few notable exceptions) even controversial innuendo.

Since the first appearance of Mr. Maskell's ritual and liturgical works there have been some useful contributions to the more general study of the devotional system of the English Church in the mediaeval period. Of these, the principal are Dr. Henderson's *York and Hereford Missals*, Mr. G. H. Forbes' *Sarum Missal*, and, recently, Mr. Warren's *Liturgy of the Celtic Church*, and the fascinating volume of Canon Simmons, published by the Early-English Text Society, and entitled the *Lay Folks' Mass Book*. But Mr. Maskell, beside illustrations drawn from other writers, has added some that have occurred to himself in the interval since 1846; and the value of the work may be regarded as substantially increased. If I remember rightly, the "Litany sung at the Coronation of Matilda wife of William the Conqueror" (ii. 85) was not in the earlier editions, nor the specimen of the Metrical Calendar (iii. 224, 225), nor the Order of Communion, 1548 (*Ancient Liturgy*, p. 294). But the chief gains of the new edition will be found in the preliminary dissertations and in the notes, where much new matter is incorporated, and the old often recast in an improved form.

Mr. Maskell's province is distinctly the mediaeval Service books of England. When he ventures on early Christian antiquities his step is not secure. Thus, in this new edition, we are again told (*Ancient Liturgy*, p. 26) that "the use of incense in the public worship of the Church is of the most remote antiquity." Yet can a single clear case of the use of incense during the first four centuries of our era be established?

The Clementine Liturgy is printed in the Appendix, and no longer in the uncouth form presented by unaccented Greek. But why occupy space with matter to be found elsewhere so easily? And the same question may be asked in respect to Edward VI.'s Order of Communion.

On a topic at present interesting to many of the English clergy it may be worth while quoting the opinion of one who has been long

since an outsider with no personal interest in the matter under discussion.

"No legal judgment in the present century seems to be so directly contrary to all the principles which for generations have been supposed to rule the decisions of our chief courts as that which lately told us that a clause in an Act of Parliament plainly referring to the second year of King Edward is to be understood as referring to the seventh year of Queen Elizabeth. . . . Nothing can shake men's reverence in England for legitimate authority more than bringing in 'expedience' to overrule the distinct language of an Act of Parliament" (p. lxxiii.).

Little now remains to be done to afford the student free access to the texts of the mediaeval Service books of the English Church. Since taking up the pen, another important contribution from Dr. Henderson has reached us—the *Processionale ad usum insignis ac praeclaræ Ecclesiae Sarum*; and when Messrs. Procter and Wordsworth shall have completed their edition of the *Sarum Breviary* (why, by-the-way, has the second fasciculus so long delayed its appearance?) the material for a fairly thorough study of the entire devotional system of the Church in this country, so far as the texts are concerned, will be within the easy reach of all who are interested in the subject.

I may notice, in conclusion, the curious interpretation put by the old English Calendar printed by Mr. Maskell on the expression *S. Johan. ante portam latinam* (May 6)—the "Latin gate" becomes the "brazen gate," *latin* being understood as *latten*. But it is well known that traps for the feet of the unwary abound in old Calendars. Indeed, for proof one need not go beyond the amusing blunder which may be found in every English Book of Common Prayer, where September 26 is made the day of St. Cyprian of Carthage through confusion with the Eastern Cyprian, the magician, known to the readers of the poems of Calderon.

JOHN DOWDEN.

Victor Emmanuel. By Edward Dicey. "The New Plutarch Series." (Marcus Ward.)

As a *résumé* of the events which combined to form a united Italy, Mr. Dicey's volume is a valuable text-book; as a Life of Victor Emmanuel, it is deficient in the leading features which constitute a biography, however modest. One-third of the little book is devoted to events preparatory to the Italian struggle, during which time there is but little heard of the hero. We are told that he existed in his cradle during the progress of certain events, and that the fact of his existence in that cradle bore marked influence on those events to which Mr. Dicey devotes a couple of chapters. Of the many estimates of Victor Emmanuel's character, Mr. Dicey adopts the one most popularly in vogue at the present time in the peninsula—Massari was the first to give it utterance; Miss Godkin, in her Life of Victor Emmanuel, published two years ago, followed in his footsteps—and it is a very just one. Mr. Dicey, however, gives us no clue whatsoever as to the formation of that character. Victor Emmanuel is introduced to us on the battle-

field of Novara—a man of twenty-eight, a husband and a father, ready to take up the reins of government on Charles Albert's abdication. We are told nothing about that wild mountain-life at the castle of Racconigi, where he and his brother got up at five every day, and had their studies only interrupted by such manly exercises as fencing, riding, and sporting in the wild Savoy mountains. To his early training is due, perhaps more than to any other cause, "the common-sense, vigorous energy, and good faith" which enabled him, though "not great in himself, to do great things and to leave behind him a name for ever."

It is almost a pity that Mr. Dicey undertook to give us a sketch of the earlier fortunes of the House of Savoy, as by doing so he has fallen into gross inaccuracies. For instance, while picking at hazard a few dates to "show the process by which the ancestors of Victor Emmanuel extended their dominions," he tells us "In 1388 Amadeus VII. was elected sovereign of Nice." Later on, when speaking of Victor Emmanuel's early literary production, Mr. Dicey says, "It is a curious coincidence that the hero of the youthful Prince's biography was the Duke of Savoy, who annexed Nice and Ventimiglia to the duchy." Now this was an essay on the career of Amadeus VI., whereas, in point of fact, it was Victor Amadeus I. who in 1631 was the first to get a foothold on the sea-shore for Savoy after a war with the republic of Genoa about the marquisate of Zuccarello. Up to this time Genoa held undisputed suzerainty over Nice, and for a century afterwards Savoy had much difficulty in maintaining her position.

We cannot complain if Mr. Dicey's sketch of the maze of Italian politics prior to the accession of Victor Emmanuel is somewhat confused—it would require volumes to unravel the subject; but when he tells us that "Massimo d'Azeglio is better known to history as the author of the *Promessi Sposi* than as a politician," we must complain most bitterly. Every tyro of the Italian language has *I Promessi Sposi* placed in his hands to lead him by the gentle guidance of romance to a more thorough knowledge of the Italian idiom, and on the title-page of this work he learns that it was written by Manzoni.

When Mr. Dicey has thrown off the trammels of compilation and narrates events of which he has had personal experience, his remarks are excellent. Throughout he considers the dominant feature of Victor Emmanuel's character to be "his readiness to subordinate every private consideration to the attainment of his life's object." On the face of it there are many points to be raised which militate against this opinion; his *liaison* with the Countess Mirafiori, when a marriage with some European princess would have furthered his cause materially; his delay in marching on Naples at the Garibaldian crisis that he might dally at Capua with some fair one. But then, as Mr. Dicey points out, there was much of the animal in his nature, which he really kept wonderfully in check, for he steadfastly followed Cavour's advice in not marrying the Countess, whom he was most anxious to make his queen; and, though of an extremely religious turn of mind, he preferred to run

the risk of eternal punishment to giving way to the Pope on any one point; and, also, for the furtherance of his cause, he sacrificed to Prince Napoleon his favourite daughter Clotilde.

Mr. Dicey wisely allows to Cavour the merits of being the master-spirit in all the negotiations which secured Central Italy and the Two Sicilies for the House of Savoy. Between his accession and the rise of Cavour, however, is the time which throws the greatest credit on Victor Emmanuel. Then he acted alone and acted wisely; but after that Cavour was everything, and Mr. Dicey can only say for his hero that "the combination which the genius of Cavour had brought to pass would have fallen to pieces if the King had shrunk from the risk."

Mr. Dicey has likewise grasped very well the part played by Garibaldi in the Italian drama, "the brave old general" he calls him—"a sort of compound of Don Quixote and Sancho Panza." He shows how Garibaldi's success was due to the absence of resistance, and his ultimate failure to the fact that his theory of the efficiency of raw volunteers with right on their side against well-disciplined troops was decidedly Quixotic; but here again Mr. Dicey is not very accurate, for he says that, on Victor Emmanuel's entry into Naples, "it was the King and not the General who was the hero of the hour." Now, as a fact, the Neapolitans cheered wildly for their Liberator, and hardly noticed their King; and, when a seat which had been placed for Garibaldi next to the King's at the theatre was removed, the audience groaned with vexation, and continued to groan when Victor Emmanuel had entered the box.

No one can fail to be interested in this little work, telling, as it does, in a simple and pleasant way, the story of one of the most stirring episodes of contemporary history. Yet the text would bear a more careful revision. It is a pity to Anglicise Alessandria by calling it Alexandria, for reasons of geographical distinction; and it is a pity to Italianise Pius IX. when the printer's devil is likely to make the mistake he is guilty of in one place of calling him Pio Nino instead of Nono. And why are the inhabitants of the Romagna called by such an uncouth word as Romagnoes? J. THEODORE BENT.

PALESTINE EXPLORATION.

Map of Western Palestine. In Twenty-six Sheets. From Surveys by Lieut. C. R. Conder and H. H. Kitchener, R.E.

The Survey of Western Palestine. "Memoirs," Vol. I.—Galilee. "Special Papers." "Name Lists."

Reduced Map. Special Edition, illustrating the Natural Drainage and the Mountain Ranges.

Introduction to the Survey of Western Palestine. By Trelawney Saunders. (Bentley.)

TILL the series of publications connected with the survey of Western Palestine is complete, it would be premature to attempt an elaborate criticism of this important contribution to the geography of the Holy Land; but, on the other hand, it seems not

out of place at the present stage to make some provisional remarks on those results of the survey which are already before the public. Of the various publications named above, all but the two last form part of the great collected edition of the labours of the Palestine Exploration Society. The reduced map published by Stanford may be had in two forms; we have chosen the edition specially coloured to facilitate study of the natural divisions of the country according to water-basins, &c., as that which will be found most instructive and convenient. With it the student will naturally take the volume of Mr. Saunders, on which this map, in its special features, is based. It is an elaborate memoir, consisting mainly of a careful analysis of the physical features of the country, for which other sources are employed in supplement to, or in comparison with, the work of the surveyors.

The proper work of such a survey as we are now considering consists of three main parts: (1) To lay down accurately the physical features of the land as a whole and the special topography of important sites; (2) to register with accuracy all place-names now current; (3) to note and describe all remains of archaeological interest, and to furnish trustworthy copies of inscriptions. Under (1) must be included the collection of information about geological structure, which is of the utmost importance for physical geography; and notes on flora and even on fauna may also be fairly expected from the surveyor. To collect information as to manners and customs, and enquire into local traditions, is hardly part of the proper work of a survey, but it is right that these matters should be kept in view as far as possible. On the other hand, it is not proper that the surveyors should devote themselves to speculations as to Biblical sites. The work of the historical geographer is distinct from that of the surveyor, and requires an equipment which he cannot be expected to possess. But, what is of more consequence, it is hardly possible to hunt up Biblical names and sites while a survey is going on without allowing the hypotheses to which one is thus led to react on the surveying work. One is tempted to put leading questions, which in the East invariably lead to deceitful answers; and it is so difficult for a European ear to catch Arabic names exactly that it is highly desirable to have no preconceived notions of what one would like to hear. Unfortunately, a great part of the public interest in the Palestine survey has run in the direction of a desire for as many identifications as possible. The surveyors have been inevitably influenced by the public taste, and have hazarded, as their work went on, a number of highly precarious identifications, accompanied, no doubt, by others that are of real value. This practice is much to be deprecated, especially when one observes that many of the proposed identifications show an imperfect knowledge of the Arabic tongue. For it is to be noted that, according to Prof. Palmer's Preface to the *Name Lists*, "many of the names were collected by European members of the party, and submitted to the scribe afterwards, who seems to have written down some conjec-

turally." In some cases perhaps it was impossible to avoid this unfortunate method of collecting the names; but the possibilities of error which it involves, and which can be best estimated by those who have themselves tried to collect information from natives, are vastly increased if the imperfect European ear is unconsciously influenced by any preconceived idea about a Biblical name. One is sorry to make any criticism which may seem to discourage the zeal with which the surveyors have thrown themselves into the work. The public is more to blame than they are; but, for the sake of the survey of Eastern Palestine now in progress, it is a duty to point out a danger which, however apt to be overlooked by those who are warmly interested in the work, will be recognised as real by every Orientalist.

Let us now look at the way in which the essential parts of the work of the survey have been carried out.

1. The enormous gain to geography which lies in the substitution of a map made by trigonometrical survey for the old maps based on route surveys is self-evident. The physical features of the whole country are now accurately known for the first time. The importance and extent of the corrections thus introduced cannot be seen by a mere glance at the map, but ought to be studied in detail with the aid of Mr. Saunders's book. Of particular importance in this connexion are the numerous determinations of heights, made by a variety of the most approved methods, for these, taken along with the exact representation of the watercourses, lie at the very basis of a just idea of the aspect of the country. At first sight, indeed, one feels a little disappointed that the great map is on the method of hill-shading, and does not show the contour lines; but it is easy to see that to draw contours in a country of the configuration of Palestine would have involved an amount and kind of work altogether impracticable under the conditions of the survey. With regard to the hill-shading, it is explained in the *Memoirs* (i. 35) that the characteristic slopes of the hills were observed with an Abney's level by each surveyor when sketching detail, and the hills were sketched with horizontal hachures. The hill-traces were kept distinct from the rest of the work and used at Southampton for the reproduction of the hills by means of chalk-work photozincographed. The chalk-work is very beautiful and delicate, and a great deal can be learned from it by adjusting the plane of the map at a proper angle to the line of vision. But much interesting detail has necessarily been lost; and it is to be hoped that the society will publish some exact facsimiles of the sketches of the surveyors at places of special importance, like the pass of Michmash, where the details would be of great value for the elucidation of the Bible history. The *Memoirs*, in fact, do contain many detailed plans of an archaeological character; but in most of these the interest is post-Biblical. Now it ought to be borne in mind that, though the Bible contains a vast number of proper names, there are only a very few parts of Palestine where topographical details are absolutely necessary for the complete understanding of some Scripture narrative; and, so far as is possible, one would be glad to

find in the *Memoirs* sketches of every one of these.

2. I come now to the question of names. Here, again, the first thing to be gratefully noted is the immense wealth of material. No doubt many of the names on the great map are individually without importance; but this does not mean that it is unimportant fully to collect them, for it is only by sifting a complete list that what is of value can be satisfactorily determined. The usefulness of the lists, however, depends on their exact accuracy, by which I mean that the historical geographer cannot safely use the material unless each name is given in such transcription as corresponds to its Arabic spelling; for, in Arabic, differences of sound which are hardly to be recognised by the unpractised European ear are of essential importance for the interpretation and historical identification of names. This being so, it is clear that no map can be really useful for scholarly purposes which does not adopt a system of transliteration in which every Arabic letter is distinguished. This has not been done on the great map; the orthography adopted is really barbarous, both as regards consonants and vowels. For example, *h* and *h*, *s* and *s*, *k* and *q*, are not distinguished; single letters are written double (*Belled*); *d* is sometimes *dh*; *a* and *u* are interchanged in the most perplexing way (*Kul'at*, but '*Agún*'); and so forth. Thus, it is necessary to warn the student that it is mere waste of time to use the map without constant reference to the *Name Lists*, which contain the names in Arabic character. I cannot help thinking that this is an inexcusable fault. The map, it appears, was engraved before Prof. Palmer began to work on the lists; in other words, it does not represent the final and complete results of the survey. Now it is certain that the map will give the rule of spelling for other maps and works of Biblical geography, and so errors and ambiguities will be perpetuated in quarters where the ponderous quarto of *Name Lists* is not accessible. It is to be hoped that in this respect a new departure will be made when the map of Eastern Palestine comes to be published.

Behind this matter, however, lies the yet more important one of the accuracy of the *Name Lists*. Reference has already been made to the circumstance that in some cases the names depend on a European ear, and were written down conjecturally by the scribe, who had not heard the name himself from a native. These cases, however, are probably not very numerous, as the native guide seems generally to have been present at the work of the scribe. Moreover, the survey nomenclature was compared with the Turkish official lists of villages, with Robinson's lists, &c., and "in all cases where discrepancy occurred further information was obtained." The society had also the advantage of enlisting as editor of this part of its work Prof. Palmer, of Cambridge, whose excellent ear and rare familiarity with spoken Arabic must have been of great use in the process of redaction. It is, however, unfortunate that we are not told what is the exact relation of the lists as now published to the form of their original collection, what scope was given to the "philological investigation" appealed to

by the editor to settle the orthography, or how far forms derived from the lists afterwards compared were allowed to supersede what was originally written. For example, on sheet VIII. we have a village written 'Ar'arah, as in Robinson's list. But the Sheikh el-Khiyârî (ed. by Tuch, 1850) writes 'Ar'arah, and we naturally ask whether the survey depends on Robinson or is an independent testimony against the old traveller. There is indeed reason to think that on such points as the length of vowels the work of the survey often calls for revision. Thus the Kurâwâ Ibn Hasan of the *Name Lists*, p. 238, ought, according to Yâqût, iv. 51, to be Qarâwâ Banî Hassân; and so, too, in the astounding piece of absurd philology devoted by Lieut. Conder in the *Special Papers* to Bethany and Batanea, so common a word as Bathaniya is written Bethânieh. Even a cursory inspection shows a number of such minor errors, sometimes extending even to the

Arabic (e.g., *كُلْسَوَه* Kulunsaweh for Qalansuwa, sheet XI.). It is not surprising that such errors exist, but their existence shows how desirable it is that the rich material now placed in our hands should be systematically gone over and checked both by travellers familiar with Arabic and by comparison with the Arabian geographers and other writers. The society would greatly facilitate the execution of this indispensable task if they would furnish a general index to the *Name Lists*, including all the sheets, and arranged, according to the Arabic spelling, by the main element in each name, ignoring such prefixes as *Khîrbet*.

This notice has already run to such a length that I shall not attempt to speak at present of the archaeological and other information in the *Memoirs* and *Special Papers*. These may be taken up when the publication of the *Memoirs* is continued.

WM. ROBERTSON SMITH.

NEW NOVELS.

A Broken Lily. By Mrs. Mortimer Collins. In 3 vols. (Hurst & Blackett.)

Eliane. By Mrs. Augustus Craven. Translated by Lady Georgiana Fullerton. In 3 vols. (Bentley.)

The Gifts of the Child Christ, and other Tales. By George MacDonald. In 2 vols. (Samson Low.)

Scotch Marriages. By Sarah Tytler. In 3 vols. (Smith, Elder & Co.)

THERE is no critic who will not wish to speak with all possible kindness of the first work on our list, for the name upon the title-page recalls the work of one to whom every novel-reader owes gratitude for many delightful hours. Criticism, however, must, before everything else, be truthful; and it must be admitted that *A Broken Lily* is deficient in all the qualities which distinguished the achievements in fiction of the brilliant and versatile *littérateur* whose name the writer bears. The novels of Mr. Mortimer Collins were far from faultless; he probably did not eagerly strive to make them so; but, with or without striving, he always succeeded in making them readable, and unfortunately readableness is just what is conspicuously wanting in the three volumes of *A Broken*

Lily. That its writer is a woman of refinement and cultivation is evident, and there was a time when refinement and cultivation sufficed, at any rate for the more popular kinds of art; but the golden age of well-meaning amateurishness is past, and we demand from an artistic producer some evidence that he has mastered the elementary conditions of technical success. It can hardly be said that this mastery has been achieved by Mrs. Mortimer Collins. Her method of narration is cumbrous and unsymmetrical, the first volume, for example, being largely filled out with conversations which have neither interest in themselves nor any value in their relation to the presentation of character or the evolution of incident. The persons who indulge in these conversations are featureless lay figures, whose want of vital individuality is mournfully attested by the reader's difficulty in remembering which interlocutor it is to whom his attention is being called. In addition to all this, it has to be sadly declared that what there is of plot in *A Broken Lily* is improbable without being interesting, to say nothing of the rather unpleasant motive which Mrs. Collins has found in the passion of a man for the reputed daughter of his wife. There is nothing whatever in the treatment of this repellent situation to which fair exception can be taken; but the choice of a theme was unfortunate, and the treatment, such as it is, does not justify it. Probably some of the faults of the work might have been removed or, at all events, lessened had it been compressed into one volume; but, as this remark applies to half the fiction of the day, I do not know that it is worth making. That *A Broken Lily* is a good novel cannot be said; but Mrs. Collins may do better work in the future, for she has some literary facility, and the story of the conspiracy of Miss Green and Captain Carstairs witnesses to her possession of a vein of genuine humour.

It would be far easier to write a book like *Eliane* than an interesting or edifying criticism upon it. The most facile of reviewers is put to silence by a novel which is as destitute of positive defects as of positive merits—which in the matter of incident is tolerably well constructed, in the matter of character tolerably well conceived, in the matter of style tolerably well written, and which is as a whole one of the most intolerably tolerable of recent fictions. The reception given to *A Sister's Story* has encouraged Lady Georgiana Fullerton to translate into English another work from Mrs. Craven's pen, and it would be an act of temerity to say that there is no public from which *Eliane* will not receive a welcome; but the translator herself probably attaches more importance to the religious tone of the book than to any purely artistic qualities which it may exhibit. From a Catholic point of view this tone is unexceptionable, and even the Protestant who finds anything offensive in the book must be captious or bigoted, or both; but both Catholics and Protestants who are critics as well as theologians will feel that in Mrs. Craven's mind the artistic instinct has been rather overborne by an impulse to edification. Not that *Eliane* can be classed

among religious novels pure and simple, for its purpose—so far as it can be said to have one—is the setting forth of the underlying advantages which compensate for the obvious defects of the French system of arranging marriages without much consideration for the prepossessions of the persons most immediately concerned. Still, *Eliane* is far from being a mere pamphlet in disguise, and is throughout characterised by a certain grace of treatment which will recommend it to readers who do not demand from fiction anything but a very moderate amount of emotional or intellectual excitement.

No one ever opens a volume from the pen of Mr. George MacDonald without an anticipation of the delight always to be derived from imaginative conception and subtly interpretative handling; nor is the anticipation ever followed by total disappointment. It must, however, be granted that Mr. MacDonald is an unequal writer; indeed, inequality is of the very essence of a genius which manifests itself for the most part in spiritual vision. Such a genius may in itself be constant, but its highest developments are reached only in favourable moods; and, when the mood is absent, the imaginative product is apt to strike the reader as being somewhat thin and unsatisfactory. Mr. MacDonald is the very reverse of a literary hack; it is absolutely impossible to him to put his whole strength into work which is, as the phrase has it, "written to order"—that is, written in the absence of a dominating productive impulse. This is evident in his longer works—witness the descent both in conception and craftsmanship from such a book as *Robert Falconer* to such a book as *The Vicar's Daughter*—but it is still more evident in a collection of short tales like those which are contained in these two volumes. In working through the ground covered by a three-volume novel the true vein is sure to be struck somewhere; we are certain in some page or in some sentence to catch the consecration and the gleam; whereas the short story may be begun and ended in a mood unvivified by inspiration, and is, in consequence, decidedly disappointing. Mr. MacDonald has a literary conscience; we feel that he is never careless even in the production of a pot-boiler; but even a careful pot-boiler is a pot-boiler still, and in the production of these articles of commerce the author of these stories has many equals and not a few superiors. Two of the stories in these volumes—"Port in a Storm" and "The Butcher's Bills"—are average magazine tales and nothing more; the "drama" entitled "If I had a Father" is a laboured failure; but the remainder of the work, though it may not show Mr. MacDonald on his highest level, does possess many of the qualities which make his best work notable. The sketch of the lonely little girl in "The Gifts of the Child Christ" is full both of spiritual insight and of unstrained pathos; and the central situation, which I will not spoil by trying to describe, is a masterpiece of reverent tenderness. In "Photogen and Nycteris" we have a piece of purely imaginative work that recalls *Phantastes*, the book which Alexander Smith admired so warmly, and which—whatever may be said about its inspiration being derived from

Tieck—has never, save by a few, been appreciated as it deserves. "Stephen Archer" is a realistic study in prose which may fitly stand beside such work in verse as the less intense of Mr. Buchanan's *London Poems*, slight enough in texture, but rich in grace and charm and sympathetic vision. One can hardly say of any of these stories that it will raise its author's reputation, but one can say of all of them that they will sustain it; and surely this is no faint praise.

Scotch Marriages is not, as its name would lead the reader to expect, a novel dealing, like Mr. Wilkie Collins' *Man and Wife*, with the inconveniences of the marriage law on the northern side of the Tweed, but a batch of four stories entirely unconnected with, and bearing no resemblance to, each other beyond the fact that in every one of them we have a marriage, and that all these marriages are celebrated in Scotland. As, however, with the exception of the runaway match of Harry Balfour and Ailsie Hyndford, there is nothing about any of them which is at all distinctively Scotch, the title is somewhat misleading; and perhaps Miss Tytler would have been well advised had she given to these volumes a name more readily indicative of their character. Still, though it is a good thing to have a title that is fairly descriptive, it is a matter of far greater importance that the thing described should be worth describing; and it is pleasant to be able to speak of Miss Tytler's idyllic sketches of Scottish rural life as in every way delightful and satisfying. So far as the mere literary art displayed in them is concerned, they cannot be declared equal to Mr. Wedmore's *Pastorals of France*, but in other respects they remind me, and will, I am sure, remind others, of that exquisite volume. There is the same sympathy, the same knowledge, sometimes even the same fine dexterity of touch; and Miss Tytler shares with Mr. Wedmore the peculiar knack of composition—rather rare among English workers in fiction—which enables her to arrange her figures in such a way that they shall be neither crowded nor straggling, but shall fulfil the conditions of the special form of art which for the moment she has chosen. Unfortunately, both for Miss Tytler and her readers, the perusal of two of these stories has been rendered difficult, and, indeed, all but impossible, by the carelessness of the printers, who have printed back-to-back on the same sheet a large portion of "Lady Peggy" and an equally large portion of "Harry Balfour's Elopement," so that bits of one story are most annoyingly sandwiched between bits of another; and the reader, while engaged upon vol. i., is obliged to have vol. ii. close to his elbow in order that he may fill each hiatus as it occurs. It is no mean compliment to say that both stories are worth the trouble; but the best of the three shorter compositions is undoubtedly "Jean Kinloch," a very fine sketch of a noble and impressive figure. As a study of a single figure nothing could well be better than this story of how Jean bore and forgave a great wrong; and it is only the greater wealth of material, and consequent complexity of treatment, which compels one to regard "Hamesucken" as the more important and valuable work. It cannot be said

that either Bruce Kirkpatrick, the high-spirited Scottish young country lady, or Wat Baillie, the minister whose peasant training breaks through the restraints of his cloth, is a specially original conception, for similar figures seem to be in a vague way very familiar to us; but frank individuality of treatment compensates for the lack of absolute invention, and in the central situation of "Hamesucken" Miss Tytler has certainly achieved the honours due to an originator. Were it not for those wretched printers, these volumes would be wholly pleasurable.

JAMES ASHCROFT NOBLE.

NOTES AND NEWS.

WE regret to learn that Col. Chester has been for some time lying seriously ill at his residence in Southwark Park Road, an unsuspected internal disorder of long standing having suddenly developed itself. Sir James Paget and Dr. Moxon of Guy's Hospital have been in attendance.

THE Earl of Lytton is now engaged in preparing for publication during the ensuing autumn the earlier volumes of his father's Life. Anyone who may be in possession of correspondence with the late Lord Lytton will greatly oblige the biographer by entrusting it temporarily to his care at Knebworth. Letters thus confided to him will be returned to their owners as quickly as possible and in perfect safety.

MR. ERNEST LONGFELLOW, the son of the poet, announces that an authorised biography of his father will be issued in due time. The family will be glad of any letters or other memorials which may prove of service in the preparation of this work.

MESSRS. MACMILLAN AND Co. have in the press Prof. Sayce's long-expected edition of the first three books of Herodotus, which will form a volume of "The Classical Library." The appropriateness of entrusting these particular books to a scholar who combines classical and Oriental learning with a practical knowledge of much of the ground traversed by Herodotus need not be pointed out. The book may be confidently expected to contain much that is new and instructive.

PROF. MAHAFFY has been elected an Honorary Fellow of Queen's College, Oxford, a distinction which he shares with Prof. Bartholomew Price and Dr. Birch.

ON Wednesday, May 17, a meeting will be held in the town hall at Oxford, for the purpose of considering in what way the services of the late Prof. Green to the university and city may be most fittingly commemorated.

THE last-elected vice-presidents of the Browning Society are Dr. Walter Bache, as the representative of Music, and Mr. Henry Irving, as the representative of the Drama. They hold office beside Sir Frederic Leighton for Art, Miss Swanwick for Greek translation, Messrs. Llewellyn Davies, H. R. Haweis, and the Hon. A. Lyttelton for Theology, M. Milsand for France, and Lady Mount-Temple for gracious Womanhood.

THE Rev. J. Long, formerly of Calcutta, has communicated to the *Journal* of the National Indian Association a note upon a curious MS. relating to the early history of Bengal. This is a diary of Sir W. Hedges, formerly in the possession of Lord Saumarez. Sir W. Hedges, who was a Director of the East India Company, was sent out as governor of the factories in Bengal in 1681, and returned home by way of Persia in 1683. The interest of his diary is

twofold. He gives an account of the social life of the English in India at that time, among whom Job Charnock, the future founder of Calcutta, figures conspicuously; and also of the Muhammadan system of government. Dacca was then the capital of Bengal; but there are many allusions to Gaur, Satgaon, and Hugli, which ought to throw much light upon the somewhat obscure history of these places. The diary is to be published, with notes; and no one is better qualified to write the notes than Mr. Long himself, if only he will refrain from "When Sir W. Hedges landed in Bengal, the tiger, alligator, and shark roamed freely near what is now the city of palaces."

IN consequence of a despatch of the Earl of Kimberley in April 1881, calling attention to the neglect and the importance of the antiquities in Malta and Gozo, a valuable Report has been made to the Maltese Government by Dr. A. A. Caruana, Librarian of the Public Library, Valletta, upon the present state of the Phœnician (so-called) and Roman remains in the islands. The Report, just issued, collects much interesting information upon the rough stone monuments and catacombs, as well as upon the buildings, sculptures, pottery, coins, and inscriptions of the Phœnician, Greek, Carthaginian, Roman, and early Christian periods; and it forms, together with the special memoir on the recent Roman discoveries at Notabile lately issued by the same writer, the most complete account of the historic archaeology of these islands yet put together. Dr. Caruana, who patriotically desires that the public museum should be made a worthy centre for the preservation of all such remains to prevent their dispersion abroad, has at his own cost embellished a certain number of copies of the Report with thirty-nine photographs. Anyone who would like to possess this beautiful and unique Government Report should give an order for it at Dr. Williams' Library, Grafton Street, Gower Street, W., where the librarian, the Rev. T. Hunter, kindly allows a copy to lie for inspection. The price is £1 2s. 6d.

THE *Irish Monthly* for May gives the first of some articles entitled "O'Connell: his Diary from 1792 to 1802 and Letters." The diary, extending from O'Connell's seventeenth to his twenty-seventh year, and the letters have not hitherto appeared in print. The passages selected from the diary in the present number include notes on the acting of Kemble and Mrs. Siddons, records of O'Connell's reading, and the following virtuous resolution as to duelling:—"All I have to fear is precipitation in plunging myself in future into quarrels. I know that duelling is a vice; yet there is a certain charm in the independence which it bestows on a man that endears it even to many thinking minds. I have, however, made a resolution not to fight a duel from the time that I become independent of the world."

A VOLUME of *Essays at Home and Elsewhere*, by Mr. E. S. Nadal, one of the secretaries of the United States Legation in London, will, we understand, be published immediately by Messrs. Macmillan and Co.

THE same publishers will issue a prose translation of *Thirteen Satires of Juvenal*, by Profs. Strong and Leeper, of the University of Melbourne, and a translation, with essays and notes, of Sallust's *Catiline and Jugurtha*, by Mr. A. W. Pollard. Messrs. Macmillan have, moreover, in the press, and hope to publish in the course of the year, Messrs. Lang, Leaf, and Myers' prose version of the *Iliad*; Messrs. Church and Brodribb's translation of the first five books of Livy's Third Decade; and a translation of Aristotle's *Politics*, by Mr. J. E. C. Weldon, Fellow of King's College, Cambridge.

MR. J. S. FLETCHER's new volume of poems

is in the press, and will be published early next month by Mr. William Poole.

THE Hibbert Lectures which Prof. Kuenen is now delivering at St. George's Hall and at Oxford will be published immediately by Messrs. Williams and Norgate.

MESSRS. CASSELL AND Co. have nearly ready for issue to the public, through their canvassing agencies, an edition of Burns's works in parts, and also in two volumes.

THE Rev. C. L. Dodgson, of Christ Church, Oxford, will shortly publish, through Messrs. Macmillan and Co., an edition of the first two books of Euclid, intended to convey the great geometer's actual method stripped of all accidental verbiage and repetition. It will be immediately followed by a pamphlet, entitled *Simple Facts for Circle-Squarers*.

IN view of the interest created by the performance of Wagner's "Der Ring des Nibelungen" Messrs. Griffith and Farran are issuing a new and cheaper edition of *Golden Threads from an Ancient Loom*, which is in reality "Das Nibelunglied" adapted to young and general readers. The volume is adorned with fourteen engravings by Julius Schnorr, of Carlsfeld.

WE hear that the article "Not Non-conformists, but Dissenters," in the new number of the *Church Quarterly Review* is written by the Rev. T. Hancock, who also wrote the article on "Congregationalism" in the preceding number.

ON May 14 will be published, in Birmingham, the first number of the *Sunday Echo*, a non-sectarian and, we understand, non-political Sunday paper.

MESSRS. SOTHEY AND Co.'s sale on Monday next will include a collection of upwards of 1,000 political caricatures, rare broadsides, and the more extravagant Communist newspapers issued in Paris during the siege and the Commune. It was formed by the Paris correspondent of the *Illustrated London News*.

AT the meeting of the Wordsworth Society last Wednesday, Mr. Rawsley read a most amusing paper on the opinions of Wordsworth entertained by the poor Cumberland folk about Rydal. He "interviewed" the now aged butcher-boy who in former days served Wordsworth's family; the innkeeper who was formerly the poet's garden-boy, and who, when drunk, recollects all about the poet better than when he is sober; the waller who built walls and chimneys, &c.; and then gave their racy report in the dialect and its twang. Wordsworth was but a poor creature beside "lile Hartley," little Hartley Coleridge, "the philosopher" as he was called. The poet never went into a public-house and made himself at home with his neighbours; whereas "lile Hartley" was the oracle of all the publics in the district. Wordsworth used to go "bumming and bumming," but no one there read his poetry; his real line was "chimneys"—he had ideas about their being built round—and trees, which he did not like to be cut down. He also objected to stones being broken up or moved. He was no good at wrestling, or any other sport except skating, and was generally of not much account. His wife was "terrible sharp on the butchering-book." His sister used to put down the scraps of his "pomes" as he "bummed 'em out." We hope that some enterprising magazine editor will soon print Mr. Rawsley's paper. His two raciest reports on the poet he had no time to read.

AT the annual meeting of the Royal Institution held on May 1, it was stated that the real and funded property of the Institution now amounts to over £85,400, entirely derived from the contributions and donations of members; the number of new members elected during the

past year is sixty-two; the additions to the library during the year amount to 893 volumes.

SIG. GIULIO CARCANO, one of the vice-presidents of the New Shakspeare Society, has just published, at Hoepli's, Milan, the four last volumes of his handsomely printed and handy Italian translation of Shakspeare's Dramatic Works (twelve volumes, 50s.). Each play has a short critical Introduction; and in many of these the views of the New Shakspeare school, "il Gervinus, il Dowden, il Furnivall," are given, though, unfortunately, Spedding's masterly analysis of the genuine from the spurious part of "Henry VIII." is not alluded to. Due warning is, however, given of the spurious portions of "Pericles" and of the small share that Shakspeare can have had in "Titus Andronicus." The translation is very good, so far as we have had time to test it. Each play is dedicated to some distinguished Italian, as Visconti Venosta, Maffei, Verdi, Maspero, Bonghi, de Gubernatis, &c., but the last lets in an Englishman—"Federico J. Furnivall."

The next volume of the "American Men of Letters" series, which is published in this country by Messrs. Sampson Low, will be *Thoreau*, by Mr. Sanborn.

M. CASTAN has identified a MS. in the library of Besançon as one of those in the collection of Charles V. of France, of which the catalogue is still preserved. M. Delisle, of the Bibliothèque nationale, had already identified seventy-seven out of about 300. This MS. is a collection of moral treatises, written in French, and illuminated with forty-eight miniatures, with Charles V.'s favourite bordering of blue, white, and red. On the last page is an *ex libris*, seven lines long, with a signature in the handwriting of the King. This has become almost illegible, and can only be deciphered from a photograph.

THE well-known publishing firm of Hoepli, of Milan, announce the publication of a "Storia universale della letteratura dai primi tempi e presso tutti i popoli civili fino ai nostri giorni," edited by Prof. Angelo de Gubernatis, of Florence. The collection will consist of eighteen volumes in all—nine volumes of text, each accompanied with one of anthology. The first is to appear in the course of the present month.

AN interesting "Luther" collection has just been bought by the city of Berlin. It contains nearly 5,000 objects all more or less connected with the Great Reformer, and is particularly rich in portraits of Luther at all periods of his life, his wife, children, and relations, friends, disciples, princely protectors, enemies, and fore-runners in the cause of religious liberty.

THE proprietors of the *Revue politique et littéraire* and of the *Revue scientifique*, both of which are published by MM. Germer Baillière, have constituted themselves a *société anonyme*. Among the directors are the names of M^{me}. Adam, of the *Nouvelle Revue*; M. Ch. Buloz, of the *Revue des Deux-Mondes*; M. Hébrard, of the *Temps*; and M. Joseph Reinach.

MESSRS. SCHOTT AND CO., the well-known music publishers, have just issued an English version of Wagner's poem, *Der Ring des Nibelungen*. Each section of this great drama ("The Rhine-gold," "The Valkyrie," "Siegfried," "The Dusk of the Gods") is contained in a separate volume, and the German and the English texts are placed side by side. It is scarcely necessary to add that these little volumes will be heartily welcomed by all about to attend the performances of Wagner's tetralogy at Her Majesty's Theatre. The translators may be congratulated on the success with which they have reproduced not only the meaning and manner, but also the spirit of the original text.

ORIGINAL VERSE.

SLEEPY HOLLOW.*

(In Memoriam: Ralph Waldo Emerson.)

He sleeps here the untroubled sleep
Who could not bear the noise and moil
Of public life, but far from toil
A happy reticence did keep,
With Nature only open, free:
Close by there rests the magic mind
Of him who took life's threads to wind
And weave some poor soul's mystery
Of spirit-life, and make it live
A type and wonder for all days;
No sweeter soul e'er trod earth's ways
Than he who here at last did give
His body back to earth again.
And now at length beside them lies
One great and true and nobly wise,—
A King of Thought, whose spotless reign
The overwhelming years that come
And drown the trash and dross and slime
Shall keep a record of till Time
Shall cease, and voice of man be dumb.
At last he rests, whose high clear hope
Was wont on lofty wings to scan
The future destinies of Man—
Who saw the Race through darkness grope,
Through mists and error, till at last
The looked-for light, the longed-for age
Should dawn for peasant, prince, and sage,
And centuries of night be past.
Thy rest is won. O loyal, brave,
Wise soul, thy spirit is not dead—
Thy wing'd words far and wide have fled,
Undying, they shall find no grave.

* In Sleepy Hollow Cemetery are the graves of Thoreau and Hawthorne, and near them have just been laid the remains of Emerson.

WILLIAM SHARP.

OBITUARY.

RALPH WALDO EMERSON.

THE lovers of coincidences have not often had such an instance as the death of the foremost and oldest prose writer of America within a week or two of the death of her foremost and oldest poet. In each case age and rank must be taken together in estimating the claim to these superlatives, but the result is less doubtful in the case of Mr. Emerson than it was in the case of Mr. Longfellow.

Mr. Emerson was born in Boston on May 25, 1803, of a family which, for nearly as many generations as the scanty history of the United States has permitted, had taken to theology as a study and a profession. In his father's time a change had come over the character of the family religion. William Emerson had discarded the ancestral Calvinism for Unitarianism. The future philosopher (who was the second child) followed his father, and, after taking his degree at Harvard, became a minister at a somewhat early age, settling finally at the Second Unitarian Church in Boston. The general tendency of his teaching may be inferred from a remark of his own about one of his sermons: "I am going to prove the sovereignty of the moral law and to slay the utility swine." It was not a very humble remark, but humility was never Emerson's strong point. Another not uncharacteristic utterance of his was, "To every man the great end of existence is the preservation and culture of his individual mind and character." The divergence from his future friend Carlyle was, in this last maxim, already marked. He was married in 1829, but his wife died after little more than two years. It does not appear that the life of a minister was at any time very congenial to him, and weakness of health, together with the shock of his wife's death, made a visit to Europe seem

advisable in 1833. This was the first of the visits, the result of which is recorded in *English Traits*, and perhaps the most fruitful. Then it was that he made acquaintance with Carlyle—an acquaintance memorable in result on the characters of both. Much that is foolish has been said as to this acquaintance; the truest thing, probably, that can be said is that it had some influence on Carlyle's thought, and very much influence on Emerson's style. Then, also, he saw Coleridge, Wordsworth, and Landor, and showed a certain want of perspective by the memorable remark: "He pestered me with Southey; but who is Southey?" Southey was the best writer of English prose living at the time; but that was a matter not within Emerson's ken. He returned to America, and to lecturing, but not to ministerial work properly so called. In 1835 he married again, and established himself comfortably in Concord. His biographers are not very explicit as to the sources of his income, but it would appear that he was independent. 1836 saw his first book, *Nature*, a result of a certain study of Plotinus it is said, though Emerson does not give one the impression of knowing Greek or Greek thought very thoroughly. He still preached occasionally, but declined regular work. In 1836 and 1838 he published the American edition of Carlyle's *Sartor and Essays*. It was about this time that the famous "Boston transcendentalism" began to display itself, and Emerson became its prophet, with Ripley, Margaret Fuller, Brownson, &c., as half comrades, half disciples. He contributed not a little to the *Dial*, but had nothing to do with Brook Farm. It was in 1838 that he ceased to have any connexion with the Unitarians, and practically disavowed himself from any dogmatic or even liturgic form of religion. Indeed (without any unfavourable connotation of the word), Emerson may be said to have been an essentially irreligious person, just as Carlyle was an essentially religious one. A cheerful process of exploration within his own soul, and a confidence in its power of comprehending the universe, was the note of the one; a sense of the vast and terrible unknown surrounding the *ich*, and of a presence pervading that unknown, was the note of the other. The reader of Emerson very soon perceives his attitude towards any "Mother of Form and Fear." Emerson appreciated the excellence of neither. But he had a great faculty of enjoyment of the good things of the visible and the intellectual world, and a considerable sense of humour, and so he did very well. His essays appeared at intervals during the early '40's; and in 1846 the first volume of his remarkable *Poems*, in which his real literary power perhaps best appears, despite a careless or wilful indifference to form. His second visit to England came in 1848, and two years later appeared the best known of all his books, the *Representative Men*. The *English Traits* (a combination of his notes in both his visits) were published in 1856, *The Conduct of Life* in 1860, the charming *May-day* in 1867. These were the chief of his works, though others have followed since. He visited England for the last time in 1872. Of late years he is said, though untouched in his bodily health, to have somewhat failed in his memory and other mental faculties. But his end was as peaceful as his life had been, and as the life of one whose moral character was singularly unblemished deserved to be.

Literary appreciation of Emerson is not altogether easy, because it has to be made with perpetual allowance, a proceeding as annoying to the audience as it is unsatisfactory to the critic. It is probable that in his verse are to be found the most absolutely poetical things yet put into words by any American poet; yet it would be hard to pick out half-a-dozen consecutive lines not disfigured by some capital defect

of form or phrase. His prose is of the same unequal kind—nearly always suggestive, often admirably eloquent, not seldom marvellously acute, but, on the other hand, sometimes quite platitudinous, often conceited and grotesque, and not seldom containing a stray morsel of gratuitous bad taste on which the teeth grate with a consequent disgust scarcely to be exaggerated. That his merits far outweighed his defects no competent judge will question, and there is little doubt that posterity will assign him the position of the greatest of American men of letters up to the time of his death. An essay on the bad and good influence on him of what his own people would call his surroundings would be one of the most curious exertions of the kind possible. But there is one thing very noteworthy in Emerson. No one, however much he might differ with him, could form a dislike to the author as he read, or could affect to see in him other than a great thinker and writer. This came, partly from the fact that, with the most egotistic of all possible creeds in literature, politics, and philosophy, he was personally not in the least an egotist; partly from the sheer literary merit of even his most unequal work.

GEORGE SAINTSBURY.

MR. JOHN BRENT, F.S.A., an antiquary who made the history of the Metropolitan city of England the subject of his study for many years, died at Dane John, Canterbury, on April 23. The family originally resided at Cossington, in Somerset, but removed to Kent about a century ago; and Mr. Brent was born in that county in 1808. His first work in antiquarian literature was a revised edition of the *Handbook to Canterbury*, by Felix Summerly, the *nom-de-guerre* of the late Sir Henry Cole. His own learned and interesting volume on *Canterbury in the Olden Time* was first published in 1860. It has since been reprinted, and is universally accepted as one of the most accurate and valuable specimens of topographical literature ever issued in this country. Mr. Brent published two volumes of poetry, and was a frequent contributor to the pages of the archaeological magazines. The pilgrims to Canterbury should hold his name in especial honour for the patient labour which he bestowed on its past history.

MR. GEORGE GRANT FRANCIS, Lieutenant-colonel in the 1st Glamorgan Artillery, died at 9 Upper Phillimore Place, Kensington, on April 21. He was born at Swansea in 1814, and was long identified with its chief industries. The history of the town of Swansea was the "hobby" of his life; and in 1867 he printed, and distributed among his friends, a volume on *The Smelting of Copper in the Swansea District from the Time of Queen Elizabeth*. It abounded in information on the progress of mining in the West of England, and was much prized by the few persons to whom copies were presented. After being revised and enlarged by the addition of many facts accumulated in the last fifteen years, it was again passed through the press, and offered for sale a few weeks before his death. Col. Francis also compiled a short account of the Free Grammar School at Swansea, with memoirs of its founder and masters (1849), and a selection of charters and other materials for a History of Neath and its abbey.

PROF. BUGGE'S ETRUSCAN RESEARCHES.

By the kindness of Prof. Bugge, of Christiania, I am able to give to the readers of the ACADEMY a brief sketch of the results of his Etruscan researches. As Prof. Deecke has, I believe, lately arrived at partly similar conclusions, it may be as well to state that Prof. Bugge first made his results known in two papers which he read, one in September, the other in November, last

year, before the Christiania Academy of Sciences (Videnskabs-selskab).

Prof. Bugge considers Etruscan to be an Indogermanic language, occupying a peculiar position, related to the Italic languages, but at the same time more nearly related to Greek than any one of the Italic languages, although often showing special agreements with other members of the Indogermanic family. In its general structure it has departed farther from the original type than any other old Indogermanic language, its inflections being often quite modern in character, very much as in Modern Danish. Thus, the genitive plural and several other plural cases of nouns are formed by adding the case termination to the nom. plur.; in the verbs, the third pers. sing. is often used where there are several subjects.

As an illustration of his method, he gives the following reading and interpretation of an inscription (Gamurrini, Appendice 912 bis), written without word-division on a patera from Foiano, near Clusium:

eku 3u3ialz rex-uva zel: es'ulzi pul 3es-uva purtisur-a pruenetur-a reketi.

= Hanc civitatis rex (i.e. summus magistratus) munere ter functus pateram ponit ob magistratū [peracta], ob successus [quos] in administratione [habuit].

He explains the words thus:

eku = "hanc." Same pronominal stem in Oscan and Pelignian.

3u3ialz = "reipublicae," "civitatis," gen. formed with the termination -alz, for which -als is also found. Related to Umbrian *tuta*, &c.

rex formally = Lat. rex, but without the s of the nom. Apparently applied to the highest magistrate, who was appointed, not for life, but for a definite shorter period, probably a year.

-uva, also -va, enclitic particle of emphasis. Probably related to Sanskrit -u.

zel: a contracted spelling, = "magistratu functus." Belongs to zila3 = "magistratus." Perhaps from a word corresponding to Latin *sella*, as the *sella curulis* was the special mark of a magistrate.

es'ulzi, "thrice." The suffix -zi belongs to Greek -ki, -kis, having the same meaning. Written also eslz. From zal, "three," which is perhaps for t(e)zar; cf. Sanskrit *tisras*, Old-Irish *teora*.

pul = "pateram." Elsewhere written *puln*. Probably from an adjective signifying "full." Sanskrit *pūrṇa*, cf. Anglo-Saxon and Old-Norse *full*, "the filled goblet."

3es = *tithēsi*. uva enclitic particle.

purtisur, plur. of *purtis'va*, which means the position held by a *purtis'vana* or *purtine* (Porsenna, *prūtania*), i.e., the highest magistrate. Here plural because the position has been held thrice. *purtisur* is governed by the postposition -a = Latin *a*, here much the same as *post* = *propter* ("on having held").

pruenetur plur. = Latin *proventus*, i.e., "successus"; plur. because several magistracies are spoken of. Governed by the postposition -a. Stands for *pruvenetur*, like *eslz* for *zelz*, *epzne* for *purtine*, and Greek *andrōn* for **n(e)rōn*.

reke, from *rex*, the same word as Sanskrit *rājya*, Gothic *reiki* = "regnum." -ti is a locative suffix identical with Greek -*thi*.

HENRY SWEET.

SARAH BERNHARDT IN OPORTO.

Oporto: April 24, 1882.

READERS of the ACADEMY may care to hear of the doings of this lady—certainly, at present, the most-talked-about personage of her sex, and, perhaps, the most interesting—in this corner of the Peninsula.

It is but a flying visit she has paid us at Oporto after two or three nights in Madrid and three in Lisbon. She had given an afternoon performance on Friday at Lisbon; in the evening she acted again in the capital, took the midnight express after the play, reaching Oporto in good time for an appearance at 8 p.m. the following day in the "Dame aux Camélias."

To-morrow she gives us "Frou-frou," and the day after that she leaves us, with her company, her diamonds, dresses, husband, and fine pretty sets of scenery, "to spread her conquests farther." No one, since Swift's Mordanto "filled the trump of fame," has travelled faster or farther in the Peninsula or made so much stir.

The theatre she chose to appear in here is one of the smallest in the city, about the size of the London Olympic. It was crammed, every box crowded with twice its proper number of occupants; and tickets for every part, fixed originally at about treble the usual price, were sold before the night in many cases at double the prime cost.

Certainly, the "Dame aux Camélias" is a most miserable and morbid play, as vicious in taste as it is in morals; and I sincerely hope M^{me}. Damala will not give it during her London engagement. I do not think it would go down at the present day. London playgoers have, I believe, arrived at sounder views in ethics, and certainly in *dramatics*, since this very poor play was written and took. Its objectionableness now as a play, however, lies almost entirely in its phenomenal tediousness. We can all make allowances for sprightly iniquity; but here all is stale, tame, and *commu*. In the "Dame aux Camélias" vice may be said to be paying this compliment to morality—that it has borrowed all that dulness with which unskilful expounders sometimes clothe the fair form of moral truth. It is a homily in dialogue, and a homily with a bad and, indeed, an absurd moral. Not all the cleverness and pretty attitudes and frequent changes of lovely apparel on the part of the gifted actress could make the audience forget that we were mostly listening to the flattest and wordiest of sermonising. The company which supports—perhaps it would be more just to say, which fails adequately to support—the great artist is composed of the lady's husband and a third- or fourth-rate set of provincial French actors. M^{me}. Damala is a better and more intelligent actor than I expected from recent newspaper accounts. His utterance is, indeed, a little indistinct and monotonous, his movements somewhat slow and heavy for a *jeune premier*; but in the last act he showed more vivacity and some approach to light and shade in his speech. On the other hand, the "conqueror of the conqueror of the world," though tall and well limbed, is by no means the Apollo that the fancy of the newspaper paragraphist has painted. He is a rather dark, bearded gentleman, apparently nearly forty years of age. He has no stage presence, nor is he at all remarkable for good looks or distinction. I find his exact prototype in that obliging, intelligent, and most respectable class of young men who serve behind the counters of the great retail establishments in the West End of London. I describe M^{me}. Damala best, and not unflatteringly, when I call him "a Waterloo House young man."

Here at Oporto was something like a virgin audience; and the artist, in taking them captive (as she undoubtedly did) after a little hesitation, was in truth breaking new ground and obtaining a new triumph. I do not suppose that a dozen among us had ever seen Sarah Bernhardt before, but everyone had seen the well-known photographs and caricatures of her. Portraits of Sarah Bernhardt, however, never succeed in catching the true likeness of her strange, mobile features. Consequently, when the actress came first upon the stage, she did not "get a hand." No one seemed to know it was she. Everyone, so far as I could learn, was struck by a beauty which he did not expect to find. We are not much of stage-play critics here; we could assess the woman more quickly than the actress, and found more in her to admire than we thought to find. Her repeated change from one

rich dress to another, her satin-lined cloaks—one apparently ready to slip on, or off, as each new emotion in the play arose—the splendour of her diamonds in the fourth act—I heard all these things greeted with a buzz of approval. But, as the play went on, the audience seemed to wake to the fact that a rare genius was before them. The graceful transition from one exquisitely statuesque pose to another, the sudden energy of passionate gesture, the remarkable range of the vocal organ and the artist's command over it—each point was acknowledged by culminating murmurs of applause. I doubt much whether five per cent. of the great audience present understood French enough to follow the actors' dialogue; happy for them was it that they could thus escape hearing some of the most consummate rubbish that perhaps was ever spoken on a stage. And all the greater, therefore, was the artist's merit to have won their sympathy by her crowning charm, her wonderful voice, which rises and falls with her breathing—never too loud or too low to be melodious—like the rise and fall of some strange, sweet strain of music.

OSWALD CRAWFORD.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARDON, A. Dix Années de Vie politique. Paris: Charpentier. 3 fr. 50 c.
 CERTORA, die, bei Pavia. 20 photographische Original-Aufnahmen von A. Noack in Genua. Leipzig: Schüller. 25 M.
 FOLIA sparsa ex diario Vaticano Don Burcardi junioris, scopatoris secreti s. palatiorum apostolicorum. Leipzig: Wigand. 1 M. 50 Pf.
 MOLLER, u. seine Bühne. Sammelwerk zur Föderung. A. Studiums d. Dichters in Deutschland. Hrsg. v. H. Schweitzer. 4 Hft. Leipzig: Thomas. 3 M.
 PALLAVICINO, G. Memorie di, pubblicate per Cura della Moglie. Vol. I. 1796-1819. Torino: Loescher. 8 fr.
 PAULITSCHKE, Th. Die Afrika-Literatur in der Zeit von 1500 bis 1750 n. Ch. Ein Beitrag zur geogr. Quellenkunde. Wien: Brockhaus. 4 M.
 POMMARTIN, A. de. Mes Mémoires: Enfance et Jeunesse. Paris: Dentu. 3 fr. 50 c.
 PORTIG, G. Die Sixtinische Madonna v. Raphael u. die Camposanto-Kartons von P. v. Cornelius. Leipzig: Drescher. 1 M. 20 Pf.
 RUGGERO, M. Degli Scavi di Stabia dal 1749 al 1782. Rome. 50 fr.
 THUMER, F. Die Iphigeniensage in antiken u. modernem Gewande. Berlin: Mayer & Müller. 1 M.
 VOOT, A. La Farce de l'Avocat Pathelin. Ein Beitrag zur franz. Metrik. Dorpat: Karow. 1 M.
 WILKOWSKI, M. Aus den Hochzeitsliteratur v. Granada. Naturschilderungen, Erlebnisse u. Erinnerungen. Nebst granadin. Volksagen u. Märchen. Wien: Gerold's Sohn. 8 M.

HISTORY.

- CHAMBLAY, A. De magistratibus Flavio. Bonn: Strauss. 1 M.
 FALKMANN, A. Beiträge zur Geschichte d. Fürstent. Lippe aus archival. Quellen. 4 Hft. Detmold: Meyer. 4 M.
 HAMEL, E. Histoire du Premier Empire. Paris: Dentu. 8 fr.
 HORFLER, C. v. Don Antonio de Aenja, genannt der Luther Spaniens. Wien: Braumüller. 2 M. 40 Pf.
 KALTNER, B. Konrad v. Marburg u. die Inquisition in Deutschland. Prag: Tempky. 4 M.
 KOSUTH, L. Meine Schriften aus der Emigration. 3 Bd. 1. Hlfte. Pressburg: Stämpel.
 MATTHIAS, B. Die römische Grundsteuer u. das Vectigalrecht. Erlangen: Deichert. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HAEKEL, E. Monographia festuorum europaeorum. Cassel: Fischer. 8 M.
 HEYDEN, L. v. Catalog der Coleopteren v. Sibirien m. Einschluss derjenigen der Turanischen Länder, Turkestan u. der chinesischen Grenzgebiete. Berlin: Nicolai. 9 M.
 LAAS, E. Idealismus u. Positivismus. Eine krit. Auseinandersetzung. 2 Thl. Berlin: Weidmann. 9 M.
 LAPONTAINE, J. de. Beitrag zur Kenntnis stalactitischer Vorkommnisse u. deren Genese. Bern: Jenni. 1 M. 20 Pf.
 OLIVIER, L. Recherches sur l'appareil tégumentaire des Racines. Paris: Masson. 48 fr.
 RAMMELBERG, C. F. Handbuch der krystallographisch-physikalischen Chemie. 2. Abth. Organische Verbindungen. Leipzig: Engelmann. 14 M.
 WERTZ, Ad. Les hautes Etudes pratiques dans les Universités d'Allemagne et d'Autriche-Hongrie. 2^e Rapport. Paris: Masson. 80 fr.

PHILOLOGY, ETC.

- ADAM, J. De codicibus Aesobineis. Berlin: Mayer & Müller. 1 M. 20 Pf.
 BARTH, P. De Infinitivi apud senecianos Poetas latinos Usu Capita duo. Berlin: Calvary. 1 M. 60 Pf.
 KALKMANN, A. De Hippolytis Euripideis quaestiones novae. Bonn: Strauss. 2 M.

- KLOTZ, R. Quaestiones Servianae. Jena: Frommann. 75 Pf.
 LAYES, A. Kritische Beiträge zu Xenophons Hellenika. Posen: Jolowicz. 1 M.
 ROSEY, L. de. Les Peuples orientaux connus des anciens Chinois, d'après les Ouvrages originaux. Paris: Leroux. 8 fr.
 STANGE, F. O. De re metrica Martiani Capellae. Leipzig: Fock. 1 M. 20 Pf.
 WUKLINER, L. Das Hrabansche Glossar u. die ältesten bairischen Sprachdenkmäler. Berlin: Weidmann. 3 M.

CORRESPONDENCE.

AMERIGO SALVETTI.

Florence: April 29, 1882.

A search in the archives of Lucca has rewarded me with some curious facts in the life and adventures of Amerigo Salvetti, who during a portion of his remarkable career acted as Tuscan Resident in London. His real name—that of Salvetti being assumed—was Alessandro Antelminelli, and he descended, through the female line, from Castruccio Castracani. His father, with his brothers Scipio, Henry, and Lelius, was executed in Lucca for conspiracy against the State; and he, although absent at the time, residing in Antwerp as a merchant, was in 1596 summoned to Lucca, and a price put upon his head. There is no evidence that he took any part in the conspiracy of his relatives. For upwards of thirty years he lived under the dread of assassination, assassins being hired to pursue him wherever he went, and, if possible, to take his life. Assuming the name of Amerigo Salvetti, he travelled in various parts of Europe with Sir Henry Wotton and his nephew Pickering. When Sir Henry became ambassador at Venice, being required by King James to obtain possession of Robert Eliot, an adherent of Robert Dudley, a natural son of the Duke of Leicester by Lady Sheffield, who lived in Tuscany, calling himself Earl of Warwick, Duke of Northumberland, and, latterly, Duke of Dudley, the English ambassador entered into correspondence with the magistrates of Lucca, promising that Salvetti should be arrested in London, where he lived, and should be delivered up at Viareggio, provided that Eliot was seized and given up to him. The letters which detail this discreditable transaction are preserved in the archives at Lucca. This conspiracy against Salvetti failed, as all Salvetti's appeals to the Lucchese government likewise failed to induce it to remove the price set on his head. News, however, reached Lucca in 1637 that he had married the daughter of Sir John Colborne, Bart., and had a son. By this lady he had in due time a family of three sons and three daughters; and the magistrates of Lucca, finding that they could not exterminate the race of Antelminelli, ceased to persecute him. Alessandro Antelminelli, or, as he was known in London, Amerigo Salvetti, died there on July 10, 1657, and was buried in the chancel of the parish church of St. Bartholomew, in the presence of numerous English friends whom he had won by his excellent qualities.

C. HEATH WILSON.

PLATO'S "NUMBER."

Trinity College, Cambridge: April 29, 1882.

I am able, I think, to offer a fairly simple and straightforward solution of this difficulty, which has been a standing puzzle from the time of Cicero. The text generally adopted is as follows (Plat. Rep. viii. 546):—

ἔστι δὲ θεῖον μὲν γεννητὴν περιόδον ἢν ἀριθμὸς περιλαμβάνει τέλειος, ἀνθρωπείῳ δὲ ἐν ᾧ πρῶτῳ αὐξήσεις δυνάμειν τε καὶ δυναστεύουμένην τρεῖς ἀποστάσεις τέτταρας δὲ ὅρους λαβοῦσαι, ὁμοιοῦντων τε καὶ ἀνομοιοῦντων καὶ αὐξόντων καὶ φθινόντων, πάντα προσήγορα καὶ ῥητὰ πρὸς ἄλληλα ἀπέρηναν. ὧν ἐπι-
 τριτος πῦθην πεμπτὰς συνδυγείν δύο ἁρμονίας παρέχεται τρις αὐξήσεις, τὴν μὲν ἰσην ἰσάκεις, ἐκᾶτον τοσοῦτάκεις, τὴν δὲ ἰσομήκη μὲν τῇ, προμήκη δὲ, ἐκᾶτον μὲν ἀριθμῶν ἀπὸ διαμέτρων ῥητῶν πεμπτὰς, δεομένων ἐνδὸς

ἐκᾶστον, ἀρρήτων δὲ δεῦν, ἐκᾶτον δὲ κύβων τριάδος· ἐξῶπας δὲ οὗτος ἀριθμὸς γεωμετρικὸς, τοιοῦτον κύβος κ. τ. λ.

The reader requires, before attacking the passage, a little preliminary information, which I have here set out.

1. Aristotle (Pol. v. [viii.], 12, 8) quotes the words *ὧν ἐπιτρίτος* . . . αὐξήσεις as the gist of the passage, and adds λέγειν (sc. Σωκράτης) ὅταν δὲ τοῦ διαγράμματος ἀριθμὸς τοῦτον γένηται στερεός. This explains *τρις αὐξήσεις*, and Aristotle was evidently unconscious of any further difficulty.

2. In the fantastic Pythagorean theory of numbers a perfect number is one which is equal to the sum of its aliquot parts, as 6 (= 3 + 2 + 1), 28, &c. A product of any three numbers was called *solid* (στερεός), and was conceived for some purposes in a figure of three dimensions, just as a product of any two was conceived, geometrically, in a rectangle.

3. In the application of arithmetic to geometry, the Pythagoreans made two important discoveries relative to the property of a right-angled triangle previously discovered by them and known to us through Euclid (i. 47). The first of these was that the diagonal of a square was represented numerically by $\sqrt{2}$, and was incommensurable with the sides. The second was that the sides of a right-angled triangle, to be commensurable with one another, must be to one another in the ratio 3 : 4 : 5 ($3^2 + 4^2 = 5^2$). All the ancient writers who speak of Plato's number agree that it is founded on this doctrine.

4. Alexander Aphrodisiensis (in Arist. Metaph., p. 35) informs us, with evident reference to this passage of the Republic, that *δυναμένη* means the hypotenuse, and *δυναστεύουμένη* the sides, in a right-angled triangle. I take αὐξήσεις *δυναμένη* and αὐξήσεις *δυναστεύουμένη* to mean the squares of these. *δυναμένη* possibly means here "equal-ling," and *δυναστεύουμένη* "equalled."

5. ἐπιτρίτος means "in the ratio of 4 to 3." προμήκης means "oblong." None of the other words in the passage, I think, are technical.

Plato's number, then, according to my interpretation, is 3600—i.e., $3^2 \times 4^2 \times 5^2$. This, being a product of three factors, is solid, and is to be conceived, geometrically, as a parallelepiped, like a brick or a beam of timber.

My translation of the passage in question will run somewhat as follows:—

"The divine offspring has a period which is covered by a perfect number; but the human has a number in which for the first time [i.e., taking the simplest case] the squares of the hypotenuse and the sides [5^2 , 4^2 , and 3^2], arranged in a figure of three dimensions with four edges ["four-square," as Tennyson says, disregarding, like Plato, the two ends of the parallelepiped], make conformable and commensurable with one another a whole series of factors, producing, like and unlike, greater and smaller products. The base of the figure, which is 4^2 by 3^2 , when joined with 5^2 , admits, in three dimensions [$3^2 \times 4^2 \times 5^2 = 3600$], of two symmetrical arrangements, the one a square taken a hundred times [$6 \times 6 \times 100 = 3600$], the other of the same length as this [i.e., 100 in one dimension], but oblong [at the base], composed of 100 of the numbers which have the commensurable diagonal 5, minus 1 each [$4 \times (3 - 1) \times 100 = 800$], 100 of those with the incommensurable diagonal $\sqrt{2}$ [$1 \times 1 \times 100 = 100$] and a hundred cubes of 3 [$3^3 \times 100 = 2700$. $800 + 100 + 2700 = 3600$]."

Thus two modes of composing a solid 3600 are selected. The first is a figure with the dimensions 6, 6, 100; the second is a figure with an oblong base, compacted of other figures, of which the dimensions have nothing in common with one another or the preceding figure, save the uniform length, 100. And this is Plato's point. The cycle in the affairs of men lends itself alike to symmetry and disorder, strength and weakness, health and decay. If a mistake be made in laying the foundation of the number, 6 by 6, the cycle may still be completed, but only by the introduction of unequal elements,

of which the second *ἀρμονία*, described by Plato, is an extreme instance. And there are other reasons, beside the variety of its factors, why a special mystery should have attached to 3600. It is not only the product of $3^3 \times 4^3 \times 5^3$, but of $6^3 \times 10^3$, of which the former was a perfect number, and the latter, as we know from Lucian, the most sacred element in Pythagorean mysticism. The difficulty which has been found in understanding the passage is due partly to Plato himself, who confuses numerical and geometrical symbolism (treating, e.g., 4^3 as a number, and 6^3 as a square geometrical figure, and using *πεντάς* for 5, but *δύο* for $\sqrt{2}$). These ambiguities, however, may be easily illustrated from Plato himself and other Greek writers. But the great cause of confusion in the minds of commentators is that *ἀρμονία*, *ἀρμονία*, and *ἁρμονία* acquired technical senses in Greek arithmetic wholly different from those earlier and simple meanings which Plato here uses. I shall, I hope, find another opportunity of commenting at large upon this text.

I have seen a paper on Plato's number by J. Dupuis (Paris: Hachette, 1881), in which a full account of previous theories is given. The author himself fixes on 21600 as the number. F. Hultsch (in Fleckeisen's *Neues Jahrbuch* for 1881, reviewing Cantor's *Mathematik*) mentions a theory of his own which he had sent to the literary department of the *Zeitschrift für Mathem. u. Physik*. It should have appeared by this time, but I have not seen it. It seems, from the cursory mention in Fleckeisen, that he selects 60^4 as the number, and obtains it by quite as complicated a process as any other commentator. Mr. Monro's article in *Journ. Philol.*, viii. 275, contains all the useful references to ancient commentators.

JAMES GOW.

SPANISH "-Z" IN PATRONYMS.

6 Norfolk Terrace, Bayswater, W.: May 1, 1882.

The only way to enable the readers of the ACADEMY to determine how far Dr. Reinhardt-stoettner's Portuguese Grammar can be relied on would be to submit to them the entire criticism of it by Prof. F. d' Ovidio, which has failed to convince Dr. Burnell. Unfortunately, the editor cannot spare me so much space.

As regards Spanish -z in patronyms, I have never stated, contrary to what Dr. Burnell supposes, that Larramendi says anywhere "that the Basques once used patronyms in -z, which they afterwards gave up for the Spanish, &c., forms expressed by *de*;" what I have said, only on my own responsibility and without quoting Larramendi, although in confirmation of his views, may be seen in the ACADEMY of April 10, 1882. I may add a fact which very likely will interest Dr. Burnell, consisting in the actual existence of Basque local names, used from time immemorial, some of which are also family names, presenting the Basque suffix "-z" in the sense of the Spanish "*de*," as *Arraiz*, *Iziz*, *Ostiz*, *Usoz*, *Aranaz*, *Atez*, and a thousand more, derived from *arrai*, "fish," *izi*, "hunting," *osti*, "thunder," *uso*, "dove," *aran-a*, "the plum," *ate*, "door," and the meaning of which is: a (place) of fish, of hunting, of thunder, of doves, of the plum, of doors. The same is the case with proper personal names, as *Maria-z*, *Pedro-z*, *Martin-ez*, *Larramendi-z*, *Johnson-ez*, *Newton-ez*, which have exactly the same meaning as the Spanish patronyms, although the Basque names in "-z" are not generally at present used as patronyms.

L.-L. BONAPARTE.

DANTE G. ROSSETTI.

Harrow-on-the-Hill: May 2, 1882.

My recollection of the late D. G. Rossetti dates back as far as 1848 and 1849, if not earlier. I was a boy at the time, and used to see him day

after day in the studio of my cousin, the late John Hancock, the sculptor of the "Beatrice" now belonging to Lady Burdett-Coutts, and of the two bas-reliefs of "Christ entering Jerusalem" and "Christ departing from Jerusalem," which were published by the Art Union. The two young men had been fellow-students at "Sass's." Rossetti's personality made an impression upon me which is still fresh. I can see him now as I think he then was, joyous, buoyant, defiant, hearty. I see him entering the studio at 40 Robert Street, Hampstead Road, singing a few lines in a loud, clear voice, imitating the official reading of clergymen in church—I remember him going through the first chapter of Job as a specimen—and railing at Sir "Sloshua" Reynolds, as he called him. John Hancock was then hoping to go to Rome, and Rossetti used to give him a few desultory lessons in Italian. He dashed off sketches in pen and ink while he sat at the table. I believe that my cousin, though he was never a member of the organised P.R.B., belonged for a time to some preliminary society, half artistic and half poetic, of which Mr. Rossetti was the centre, and at whose meetings sketches were shown and poems read. I remember listening to a poem which my cousin had prepared for the ordeal. After he moved his studio to Stanhope Street, where he and Mr. Woolner were neighbours, I saw less of Mr. Rossetti; but I well recollect the publication of each successive number of the *Germ*, which I regarded with a sort of awe. A copy of the first number was given to me. I remember my cousin trying his hand at etching—I imagine with a view to providing an illustration for a later number. I even tried to get a subscriber or two for the projected regenerator of art and poetry. Upon showing the first number to a *genre* painter not wholly without fame at the time, he said, to my horror, "Ah! poetry and high art, two things I never trouble myself about." Rossetti's "Annunciation" in the Portland Gallery, which I well remember, was satirised as "A distressed needlewoman." My later life carried me away from artists and studios, and I did not see Mr. Rossetti until after an interval of twenty years, when I suddenly met him in the Strand—the same, but strangely changed—about 1870. I have never seen him since. But I cannot omit saying how much I owe to listening to his talk when I was at a very impressionable age. It was from him I first learned, what scarcely any schoolmaster would have taught at that time, that Shelley and Keats were great poets, and contracted the habit, perhaps imitative, of carrying Shelley about in my pocket. I hope that this very meagre glimpse of a very remarkable man from a boy's point of view may not be wholly uninteresting, though it is necessarily somewhat egotistic in form.

THOMAS HANCOCK.

DANTE ROSSETTI'S "HAND AND SOUL."

Dublin: April 29, 1882.

While tendering my best thanks to Mr. Hall-Caine for his obituary notice of Mr. D. G. Rossetti, permit me to enquire where the prose story "Hand and Soul" may be found. Mr. Hall-Caine says it appeared in the *Fortnightly Review* "about eight years ago," but I have searched for it vainly through the *Fortnightly* for the past fifteen years. I had to make the search on the floor of a dark gallery in the National Library of Ireland, but I believe I made it thoroughly.

If Mr. Hall-Caine will tell precisely where and when the story appeared he will oblige many in Dublin who have thought for some time of starting a "Dante Rossetti Society" for the discussion among ourselves of the poet's wonderful writings and personality.

W. WILKINS.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 8, 5 p.m. Royal Institution: General Monthly Meeting.
7.30 p.m. Education Society: "The Teaching of Grammar," by Dr. Alexander Bain.
8 p.m. Society of Arts: Cantor Lecture, "Book Illustration: Old and New," I., by Mr. J. Comyns Carr.
8.30 p.m. Geographical: "Surveys and Explorations in the Native States of the Malayan Peninsula, 1875 to 1882," by Mr. D. D. Daly.
TUESDAY, May 9, 3 p.m. Royal Institution: "History of Customs and Beliefs," by Dr. E. B. Tylor.
8 p.m. Anthropological: "The Evidence of Surnames as to Ethnological Changes in England," by Dr. J. Beddoe; "The Survival of Certain Racial Features in the Population of the British Isles at the Present Day," by Mr. J. Park Harrison.
8 p.m. Civil Engineers: "Coal Washing," by Mr. Thos. F. Harvey.
8 p.m. Colonial.
WEDNESDAY, May 10, 8 p.m. Society of Arts: "The Fish Supply of London," by Mr. Spencer Walpole.
8 p.m. Geological: "The Relations of *Hyboecrinus*, *Baïrocrinus*, and *Hybocystites*," by Mr. F. Herbert Carpenter; "The Exploration of Two Caves in the Neighbourhood of Tenby," by Mr. Ernest L. Jones; "The *Madreporaria* of the Interior Oolite of the Neighbourhood of Cheltenham and Gloucester," by Mr. R. F. Tomes; "The Comparative Specific Gravities of Molten and Solidified Vesuvian Lavas," by Mr. H. J. Johnston-Lavis.
8 p.m. Microscopical.
THURSDAY, May 11, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.
8 p.m. Society of Arts: "The Recovery of Sulphur from Alkali Waste: Schaffner's Process: a Record of Recent Results," by Mr. Alexander M. Chace.
8 p.m. Mathematical: "A Formula relating to Elliptic Integrals of the Third Kind," by Prof. Cayley; "Elementary Analytical 'Proof' of Graves's and MacCullagh's Theorems, with an Extension of the Former," by Mr. J. Griffiths.
8 p.m. Telegraph Engineers: "Measuring Instruments used in Electric Lighting and Transmission of Power;" "The Technical Education of an Electrical Engineer."
8.30 p.m. Antiquaries.
FRIDAY, May 12, 8 p.m. Society of Arts.
8 p.m. New Shakespeare: a paper by the Rev. W. A. Harrison.
9 p.m. Royal Institution: "Different Modes of Lighting," by Mr. A. G. Vernon-Harcourt.
SATURDAY, May 13, 3 p.m. Royal Institution: "History of the Science of Politics," by Mr. F. Pollock.
3 p.m. Physical.

SCIENCE.

Aryo-Semitic Speech: a Study in Linguistic Archaeology. By J. F. McCurdy. (Trübner.)

UNDISMAYED by the failures of his predecessors, Mr. McCurdy comes forward once more with an attempt to prove the original relationship of the Aryan and Semitic families of speech. He feels himself better equipped for the task than they were. Not only has he their errors to profit by and avoid, but he can also call to his aid that wider and deeper knowledge of comparative Aryan philology which has resulted from the researches of the last half-dozen years, as well as the extraordinary progress that has recently been made in the study of Assyrian, deservedly termed the Sanskrit of the Semitic languages. He follows a strictly scientific method, and claims to have shown that Aryan and Semitic roots are identical, and that, consequently, the Aryan and Semitic idioms have sprung from a common source.

It cannot be denied that some of his results are striking. The resemblances which he establishes between the Aryan and Semitic roots for "fire," for example, seem almost too great to be accidental. If we are persuaded by his arguments that a common stock of roots, rather than a common grammar, is the ultimate test of linguistic relationship, it seems difficult to avoid his conclusion that the ancestors of the Aryans and the Semites once spoke the same tongue.

Nevertheless, while fully acknowledging the learning, the ability, and the scientific method Mr. McCurdy displays, I am stiff-necked enough to remain unconvinced by his arguments. The school of comparative Indo-

European philology he represents is the obsolescent one of Schleicher and Curtius. It is true he shows himself not altogether unacquainted with the revolution which is being effected by Fick and Johannes Schmidt on the one side and the "junggrammatische Schule" of Brugman, Osthoff, and de Saussure on the other; but his references to their labours prove that he has neither followed nor assimilated them. They have demonstrated that, as I said nine years ago, the primitive Aryan alphabet of Schleicher is a mere figment of the philologist's laboratory.

The history of language is the history, not of the growth of new sounds, but of the disuse or softening of old ones. Mr. McCurdy's proto-Aryan alphabet, therefore, must be greatly enlarged before it can represent the whole number of sounds belonging even to the so-called parent-Aryan—the earliest form of Aryan speech, that is, of which the materials at our disposal allow us to know anything. It is just the same with his proto-Semitic alphabet. Here, too, the latest researches show that the parent-Semitic possessed a far larger number of different sounds than that which he would allow to it, and that, instead of there being but one primitive *s* as he asserts (p. 66), there were at least three (see Haupt, *Z. d. M. G.*, xxxiv., 4, p. 763). I may observe that one of the sounds which afterwards coalesced in the Hebrew *shin* was the aspirated *sh*, like the Sanskrit *ṣ*; in no other way can we explain why the same pronoun became *su* in Assyrian and *hū* in Hebrew, or the same verbal form a *shaphel* and a *hiphil*. I do not understand Mr. McCurdy's argument (p. 56) that, since only one symbol stood for the Hebrew *ṣ* and *š* in the Phœnician alphabet, the two sounds must have been differentiated after the invention of the latter. The argument would only hold good if the Phœnician alphabet had been of Hebrew invention. So, too, the example of Arabic shows that Assyrian need not have possessed only the four vowels *a, i, u, and e*, because no others are represented in writing; in fact, I believe there are evidences of other vowel-sounds having been used. In any case, the coalescence of the original Aryan *ā, ē, and ō* into simple *a* in the Asiatic branch of the Indo-European family might have warned Mr. McCurdy against assuming that the "proto-Aryo-Semitic" alphabet contained only the three vowels *a, i, and u*.

It will now be clear why Mr. McCurdy's comparison of Aryan and Semitic roots has failed to convince me. The forms he assigns to them are not those they would have had supposing them ever to have existed. They represent, not the earliest forms of roots, but the latest—those, namely, into which groups of allied words may be reduced by phonetic decay or the magic knife of the philological anatomist. With the limited number of sounds thus obtained, and the vague and general meanings given to roots, it would not be difficult to discover that Aryan roots were closely related to those of Basque or Dravidian, or almost any other family of languages in the world. How dangerous this manipulation of roots is may be judged from the fact that some of the words supposed by Mr.

McCurdy to be Semitic—such as *barzēl* ("iron") or the Assyrian *agaru* ("a field")—are shown by the bilingual tablets of Nineveh to be really loan-words from Accadian. It must be remembered, moreover, that there is an increasing number of comparative philologists who would reject Mr. McCurdy's primary assumption that roots were once real words. For my own part, I cannot conceive how anyone who tries to realise what roots actually are, and how they are arrived at, can doubt the truth of Fick's remark (*Gött. g. A.*, April 6, 1881): "Anstatt fingierter 'Wurzeln' liegen also der Verbalflexion wirkliche lebendige Wörter zu Grunde." Mr. McCurdy, however, is fully acquainted with the objections that have been brought against the root-theory, and has endeavoured to meet and answer them. He has, therefore, a right to claim that the justice of his conclusions must be decided upon other grounds.

Apart from all philological considerations, however, there is one reason why, as it seems to me, all attempts to prove a common parentage for Semitic and Aryan must be fruitless. The able investigations of Hommel and Guidi have made it clear that the home of the undivided Semitic race lay in the desert on the western side of the Euphrates. The undivided Aryans, on the other hand, lived far away in Central Asia. Between them came the populations whose agglutinative languages and peculiar features have been revealed to us by the monuments of Assyria, Babylonia, and Elam. While, as might have been expected, the language of the Semites shows how profoundly they were influenced in early days by the higher culture of Accad, there is no trace of Aryan influence in the valleys of the Tigris and Euphrates, or of Accadian and Semitic influence upon the Aryans. Indeed, it is not until the eighth or seventh centuries B.C., at the earliest, that the monarchy of Assyria came into contact with Aryan tribes on the east. How, then, can we imagine any connexion between the language of the undivided Semites and the language of the undivided Aryans—the oldest forms of Semitic and Aryan speech, it must be remembered, to which our data enable us to reach back?

I hope Mr. McCurdy will not think that a review of his interesting book by myself must be necessarily prejudiced. The very fact that his conclusions are opposed to those which I have advocated elsewhere has made me study his arguments all the more carefully and keep myself on the guard against one-sided judgments. But while I fully admit the suggestiveness of his work and the ability with which he has treated the subject, I cannot honestly say that I think he has been a whit more successful than his predecessors in the same field. Underneath the whole book lies the fundamental fallacy which finds expression in the words: "It is surely a perilous assumption to regard the conditions of the primitive periods of language as analogous to those of its historical progress in the latest ages of the earth." On the contrary, all that we know of the laws and development of speech is confined to the historical period; that is to say, to the period which alone presents us with our facts. Language is no less formative now than it

was in the remotest epoch to which we can trace it back; indeed, the more advanced and developed a language becomes, the more formative it must also be. But Mr. McCurdy's error is an old one in philology, and old errors die hard.

A. H. SAYCE.

SCIENCE NOTES.

Climatic Changes in Late Geological Times.—In a masterly memoir which is in course of publication by the Museum of Comparative Anatomy of Harvard College, and of which the second part has just appeared, Prof. J. D. Whitney discusses the climatic changes of later geological times, basing the discussion on observations made in the Cordilleras of North America. These observations tend to prove that a decrease in precipitation has occurred—a conclusion which is supported by similar evidence from other regions. This diminution of rainfall is not due to the destruction of forests by the hands of man, but appears to be explicable by the operation of purely natural causes. Geological investigation favours the notion that there has been an increase of land-surface on the globe, and a marked diminution of temperature consequent upon the fact that the sun is a cooling body. These two conditions—increased land and decreased heat—are held sufficient to account for all the phenomena of desiccation. The reconciliation of these conclusions with the occurrence of a so-called glacial epoch is reserved for the concluding part of this elaborate memoir.

THE second edition of volume i. of Messrs. Thomson and Tait's *Treatise on Natural Philosophy* is now nearly completed, part ii. being in the press, to be published very soon by the Cambridge University Press. The work has been carefully revised, and amended in many points. The parts "On the Attraction of Ellipsoids" and "On the Equilibrium of Rotating Liquid Masses" have been rewritten, with the addition of some results of fresh investigations in the last-mentioned parts.

THE Cambridge Press has also very nearly ready for publication a volume of *Mathematical and Physical Papers*, by Sir William Thomson. Generally the papers are arranged according to the date of first publication, but in some cases this rule is departed from and the articles on one particular line of research brought together. Among the more important papers included in this volume may be noticed the series of papers "On the Dynamical Theory of Heat" published from 1851 to 1878, with the addition of one on "Thermo-dynamic Motivity" published in 1879. Also the joint papers by Dr. Joule and Sir William Thomson on a long series of researches on "The Thermal Effects of Fluids in Motion," which they carried out together during the years 1853 to 1862. The volume also includes papers "On the Thermo-dynamics of Electrolysis" and "On the Theory of Electro-dynamic Machines," which latter has acquired so much of general interest through the extensive practical applications which have been made of it for electric lighting and the electrical transmission of power within the last ten years. Additions and annotations have been made in many parts of the volume, but the original papers are given without even verbal change. Corrections, where errors have been found, have been distinctly marked in every case, and in most cases dated. This volume includes all of Sir William Thomson's papers published between 1841 and 1853, except those which appeared ten years ago in his volume of collected papers on "Electrostatics and Magnetism." It will be followed as speedily as possible by other volumes completing the series to the present date.

THE second volume of the *Mathematical and Physical Papers* of Prof. G. G. Stokes is now nearly complete, and will shortly be published by the Cambridge Press. In the chronological arrangement adopted, this volume carries us to the year 1850. One of the papers contained in it gives the mathematical theory of the formation of the central spot in Newton's rings when the angle of incidence exceeds that of total internal reflection. It is shown that the spot depends on a disturbance in the second medium, which in a certain sense may be spoken of as light refracted beyond the limit of total internal reflection. Another contains a demonstration of Clairault's theorem as resulting simply from the observed form of the earth's surface combined with the law of gravitation, without entering into any speculation as to the distribution of matter in the interior. In another paper will be found a discussion of a differential equation relating to the breaking of railway bridges. Another contains a dynamical theory of diffraction, together with a description of some experiments which seemed conclusive in favour of Fresnel's supposition that in polarised light the vibrations are perpendicular to the plane of polarisation, and not parallel to that plane, as has been supposed by some eminent mathematicians who have endeavoured to frame dynamical theories of polarisation and double refraction. A third volume is in preparation, and it is intended to complete the series as soon as possible.

THE Musée ethnographique was inaugurated at the Trocadéro on Sunday last. The galleries at present opened are devoted almost entirely to South America and Mexico. The Peruvian collection is specially rich.

PHILOLOGY NOTES.

WE understand that parts i. and ii. (576 pages, A to Lwistlian) of an Anglo-Saxon Dictionary, based on the MS. collections of the late Dr. Bosworth, edited and enlarged by Mr. T. Northcote Toller, Professor of English in the Owens College, Manchester, will be published almost immediately by the Clarendon Press.

THE Syndics of the Cambridge University Press will shortly publish *The Chronicle of Joshua the Stylite*, edited in Syriac, with an English translation and notes, by Prof. Wright. This little work gives an account of the war between the Persians and the Byzantines during the years A.D. 502-6, preceded by a sketch of the events which led up to and occasioned the outbreak of hostilities. It is of considerable historical interest and value, as the author was a contemporary, and in many cases an eyewitness of the incidents which he describes, and was therefore better informed on various points than the Byzantine historians who treat of the same period. We may mention as being of special interest his account of the famine and pestilence at Edessa, A.D. 500-1, and of the sufferings of the people of Amid after its capture by the Persians, as well as his description of the conduct of the Gothic mercenaries in the Greek army. The Syriac text has been carefully re-collated with the unique MS. in the Vatican Library, and is consequently more accurate than that edited some years ago by the abbé Martin.

MESSRS. WILSON AND M'CORMICK will publish about the middle of the present month Mr. E. J. W. Gibb's *Ottoman Poems*, being a series of translations in the original metres from 2,200 Turkish poets, which was announced in the ACADEMY of July 9, 1881. It may be remembered that the same number contained two specimens of Mr. Gibb's work.

THE same publishers will also issue Mr. Clouston's reprint of Sir William Ouseley's

text and translation of the *Bakhtyar-nāma*, which was announced in the ACADEMY of March 18 last.

AT two recent meetings of the Académie des Inscriptions, M. Deloche drew attention to a glass vase found in 1880 at Hermes, in the department of Oise, inscribed with the words OFIKINA LAVRENTI V. Comparing this with a coin preserved in the Bibliothèque nationale which bears the inscription VIENNA DE OFFICINA LAVRENTI and the name of the Emperor Maurice, he inferred that the vase and the coin are of the same date—the close of the sixth century. From this he proceeded to argue that the hard pronunciation of c before i continued to a much later date than is commonly supposed. But M. Gaston Paris pointed out that this conclusion had no bearing upon the question of the substitution of π for σ , as in *proptius*. This is a phonetic change limited to the case of i followed by another vowel, and was certainly accomplished by the time of Commodianus, as is proved by his acrostic verses on the word "Concupiscentiæ." The hardening of c in other cases has not yet been effected in all the dialects derived from Latin. The Sardinians still say "kervo" for *cervus*.

THE *Euskal-Erria* of San Sebastian of April 20 announces that the inedited Basque Dictionary of Don José F. de Aizkibel will shortly be printed by Señor D. E. Lopez, of Tolosa, under the authority of the Diputación of Guipuzcoa.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, April 28.)

JAMES COTTER MORISON, Esq., in the Chair.—A paper by Mr. John B. Bury, on "Browning's Philosophy," was read. The writer started with the distinction which Browning himself has drawn in his Preface to the (spurious) Shelley letters in 1851—the distinction between the objective poet and the subjective. The objective poet, according to Browning, is he who is impelled to embody his perceptions with reference to the many below; the subjective, he who is impelled to embody his with reference to the "supreme intelligence which apprehends all things in their absolute truth." Browning, to Mr. Bury's mind, is at once a subjective and objective poet, and has, in fact, transcended the one-sided standpoints of both classes. Mr. Bury insisted on the necessity of clearly comprehending Browning's theory in order to understand what are the practical conclusions he draws. He treated his subject under the following heads: (1) Browning's point of view: individual. Though it would be possible to class human souls in genera and species, classes and varieties, none the less is each soul individual, and for each life has a different meaning. (2) Browning's first principle, or God. Browning's first principle, or absolute truth, is love. His poems are dramatic pictures of life so drawn as to let us detect love as the permanent spiritual unity underlying the manifold changing variety of circumstances. (3) How Love manifests itself in the world; power and knowledge. Love is revealed by power and knowledge. Power is the mode of love's manifestation in nature; knowledge, love's recognition of itself through the medium of power. Truth and beauty are merely love revealed as an object to man's knowledge. Man realises love by knowledge; but the essence of his manhood is the passion that leaves the ground to lose itself in the sky; the "spark" that "disturbs our clod" is the pledge of our divinity;

"the incomplete

More than completion matches the immense."

Closely connected with this point of view is another great feature of Browning's philosophy.—(4) the implication of opposites, necessity of falsehood and evil. The longest and fullest exposition of this principle is to be found in "Fifine at the Fair." (5) Love and Knowledge complementary. Excess of love accompanied by defect of knowledge, and excess of knowledge accompanied by defect of love, are equally disastrous. (6) Comparisons with Hegel. The spirit of Hegel's method pervades Browning's reasoning. The method depends on recognising

that, when we think anything, we implicitly think what it is not; and, when we think a definite quality, we implicitly think its opposite—e.g., good and evil, light and dark. (7) Personal God, Christianity, Individuals. Browning does not believe in a personal God, but holds that Love is God. The recognition that God, in whom man lives, moves, and has his being, is Love, is the soul of Christianity. (8) Immortality. Immortality, in Browning's poems, implies, not memory and an unbroken chain of consciousness, nor yet an absorption into unconsciousness, but a state inconceivable to us, a state which may involve other manifestations in worlds "not a few."—In the discussion, opened by the Chairman, Messrs. Coupland, Furnivall, and Radford took part.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, May 2.)

DR. SAMUEL BIRCH, President, in the Chair.—The Rev. A. Löwy read a paper entitled "Notices concerning Glass in Ancient Hebrew Records." The Hebrew word *zchuchith* is employed to denote "glass." Whether it has this signification (in Job xxviii. 17), or whether it relates to some precious stone, is a debateable question. The word *zchuchith* means a pure substance, and does not imply transparency. The Phoenicians, though credited with the invention of glass, have not left any other records except the names of some makers of glass vessels. On some Phoenician relics occurs the name of Artas the Zidonian. Whether the Jews, as neighbours of the Phoenicians, were manufacturers of glass during the Biblical period of their history cannot be proved by any relics. Of glass which came from Assyrian excavations, the British Museum has several specimens; one of 700 B.C. bears the inscription of Sargon. A more direct insight is given by the Egyptian monuments, where we have pictorial representations of glass-making. The earliest relic brought from Egypt bears the inscription of Thothmes III., and was made 1500 B.C. The Coptic name of glass, *Badjein* or *Abadjein*, and some variations of this word, have no connexion with Semitic words. The Arabs have given a wide extension to the word *zajaj* or *zagag* among Mahomedan nations. But among the Aryan Mahomedans in India, in Persia, in Kurdistan, as also among the Turks, glass is called *shisha*. In Hebrew *shish* or *shayish* is the name of marble, and may eventually have been used in the signification of glass. Whether glass was in the earliest days manufactured in Palestine or not, glass vessels must have been known to the Jews. This is not to be inferred from the circumstance that the Palestine Exploration Fund has brought to light numerous fragments of glass vessels, for such vessels may have been made at a late period, but it is an indubitable fact that the Phoenician traders, according to the testimony of the Bible (Proverbs xxxi. 21 and Hosea xii. 8), constantly came to Judaea to offer their wares. Israelite women liked to adorn their necks with glass beads; specimens of such ornaments occur in the tombs of the Egyptians and the Etruscans. Among the treasures which Dr. Schliemann discovered at Hissarlik, the so-called site of Troy, and again in the graves of Mycenae, Egyptian or Phoenician glass beads have been found. Even beneath the lakes of Switzerland, where the pale-buildings of ancient inhabitants have been brought to light, glass beads were discovered which none but Phoenician traffickers could have carried to Switzerland, just as they brought them into the lands of the ancient Britons. No doubt can therefore exist that the Hebrews of the earliest date were fully acquainted with articles made of glass.—A paper was also read by M. George Bertin on the "Rules of Life among the Ancient Akkadians." M. Bertin noticed that there were in the British Museum several tablets belonging to the same series, the real meaning of which had escaped translators when dealing with the tablets separately, but which is quite clear when the series is taken as a whole. These tablets give precepts for the conduct of man in his various occupations: one treats of the duties of the agriculturist, another of the duties of man towards his family, and so on. It was the contents of one of these tablets that had been selected by M. Bertin as the subject of his paper. First, the child is declared to be of age, and after the ceremony of emancipation he became a citizen, paying tribute and answerable for his own actions. After

a break of a few paragraphs comes the question of marriage, and, according to the tablet, it is the father who negotiates this important affair; the first wife could not be other than a free-born maiden. The paragraph following next, and treating of the betrothal, is much mutilated, but seems to speak of the various kinds of marriages; as a wedding gift, the young man was to give a drinking-vessel, which was no doubt the one used at the marriage ceremony; after the ceremony he received the dowry. The first duty of the young married man was to build a shrine, and when this was finished he could then enjoy his honeymoon. On the birth of his first child it was placed in the shrine. After a few paragraphs relating to the education of the child and his being taught to read inscriptions, the last act of paternal authority is to find a wife for the son, and when this is done the father and son come under the common law. The text then gives some definitions as to the laws touching the relationship of the son and father and mother, and also about the duties of masters towards their servants.

FINE ART.

THE GROSVENOR GALLERY.

If the Grosvenor Gallery is this season a little disappointing it is not through the absence of excellent pictures, but through the presence of not a few which want the *cachet* of distinction, which are either the occasional failures of people of taste or the habitual successes of men of mediocrity. The hanging, though it is plain that, as usual, it received careful attention, does not appear as happy as it has sometimes been. Elsewhere it has been noted how the Burne Jones suffers—or are there perhaps some who say that it actually gains?—by the close juxtaposition of a scene which is nothing if not poetry with a couple of life-like portraits which are nothing if not prose. Again, the engaging sketches of Mr. Whistler, which speak to the artist even in their audacity, but which, I fear, have nothing to say to Tom, Dick, or Harry—and Tom, Dick, and Harry have taken to go to the Grosvenor—are seen quite at their worst when they are detached each from the other, and when each brushes close against some completed canvas in which an ordinary vision of the world has been realised by quite ordinary hands. Even if it is true that the entrance to Southampton Water is to be looked at in the light of a joke because Mr. Whistler has chosen to localise an impression which might have been noted at night on many a spot besides the coast of Hampshire, all that is unsubstantial in it is accentuated and emphasised by its present neighbourhood. Other people paint localities; Mr. Whistler makes artistic experiments. Then there is a picture by Mr. Boughton—Mr. Boughton's finest picture in a year in which he is undeniably strong: its colour suffers terribly from the surface of the yellow marble table which, so to say, it is placed upon. And the theme could be pursued. But we have said enough. With the best intentions to display the works of each artist to advantage, the Grosvenor management has yet not been happy in its hanging this year.

Strictures on a portion of the contents of the gallery have been made sufficiently in another place. There is rather too much of commonplace work, which may profitably be passed without notice. Of the more considerable work, it must be said that, while Mr. Millais and Sir Frederick Leighton exhibit but in name—for we cannot discover in the "Children of Mrs. Barrett" a tithe of the interest that attaches to the "Dorothy Thorpe" or the "Cardinal Newman"—and that while Mr. Watts's strength and refinement are pretty equally divided between Piccadilly and Bond Street, Mr. Alma Tadema is to be seen only at the Grosvenor. He has one portrait in Piccadilly, but it would require an industrious and indefatigable admiration to see in that portrait a well-spring of

pleasure and the justification of his fame. It is, in truth, of little worth. But at the Grosvenor Gallery Mr. Tadema is represented in force. It has even been suggested that it savours of disloyalty to the Academy for one of its conspicuous members to send all his best elsewhere. But that is capable of easy explanation. An important work—we believe so, at least—destined for the Academy was unfinished. And of the several pictures sent to the Grosvenor, the best are on a scale that would suffer at Burlington House. The best of all is a small cabinet work of high finish—"An Audience." Imagine the daintiness of its execution seen below the instances of Academical triumph. Imagine it in juxtaposition with Mr. Wells's touching record of a gathering of friends who did not deserve this immortality, or in juxtaposition with the instructive canvases of Mr. Herbert—to name but two Academicians of "swelling port" in the large gallery. These gentlemen have done excellent work, but Mr. Alma Tadema is doing skilful work to-day. We may not be quite sure that Mr. Tadema can imagine; we may not be quite sure that he can feel. His curious fidelity to offensive types has done him harm with those who would trace beauty in expression. But at least Mr. Tadema can paint. And "The Audience"—a lovely little composition of three heads, in which even the familiar type acquires some dignity of expression and some repose of mind not ignoble—is one of the prettiest things that he has ever painted. We have here none of his mannerisms. The heads compose themselves naturally and well, with two exquisite hands, lifted and clasped, and all that we want of a shoulder; there is no effort to force the design into a shape which shall of itself be so peculiar as to arrest the attention. Accessories, generally so important, are abandoned; and the thing stands or falls by its presentation on the small scale we have already mentioned of just three women's heads, of which the eldest is experienced without being debased, and the youngest intelligent without lack of simplicity. Clovet, himself a painter of the delicate hand—Gerard Dow, a painter of delicate gesture—would needs allow as worthy to rank with their own art of elegant precision this graceful little work of a master of execution here bestowing himself on a worthy theme.

Mr. Alma Tadema, interpreter of classic life, paints us "An Audience;" a painter of modern life, a realist who is still an artist, paints us "A Rehearsal." Mr. Tadema has been engaged in the research for refinement; Mr. Gregory's pre-occupation is with things as they are. The large public has not quite sufficiently recognised in him that courageous painter of modern life who has long been waited for. Yet many canvases have already proved his courage, and the last, as much as any other, has witnessed to his capacity. "A Rehearsal" is a triumph over difficulties—the dexterous conquest by an artist and craftsman of obstacles which vulgar weakness encounters unsuccessfully, and which refined weakness unwarrantably prides itself on avoiding. Mr. Gregory, by the delightful exercise of strength, wrings material for art out of much that seems incapable of yielding it. If he paints an interior, it is often not a specially chosen or tasteful one. He is not afraid of every-day furniture, any more than of every-day people. But his people are too closely studied to be really commonplace, and his furniture and accessories gain interest from the light and colour his skill throws upon them. The creator of art, like the critic, must have his eye on the object, steadily fixed. Mr. Gregory has a faultless vision of at least a certain side of modern life—a society which is aware that it is a little weary and blasé—a world in which the men and women are terribly knowing, but in which they are

thoroughly individual and constantly interesting. The humanity he paints the best—pleasure-loving people, and hard-working people, too, of the professional classes, the educated daughters of the lately enriched, the true Bohemian, who has given society the slip—may not be precisely exalted, but they are at least highly organised; and, in painting, hardly any serious artist has studied them till now. "A Rehearsal" shows a critical gentleman, courteous but not too easily enthusiastic, standing behind the chair of an interested girl, who bends forward eagerly, and stops the play of her fan, and watches with intent eyes the mimic action of the stage unseen in the picture. A more precise and penetrating rendering of human expression when it is neither very glad nor very pathetic nor very anxious, but only very interested, has not been reached within the limits of contemporary art. Nor are beauty of colour and skill of composition withheld from this portrayal of what a commonplace painter would have grappled with only to fail in. Mr. Gregory's understanding having acquainted him precisely with what he wanted to do, his power of execution has permitted him to do it perfectly.

Not to speak in any detail of Mr. John Collier's "Cassandra"—an instance of vivid realisation and admirable painting—two painters of the figure, addressing themselves to aims very different from Mr. Gregory's, and different partly because more limited, have done exactly, as I surmise, that which they intended to do. The charm of quick and graceful movement is just suggested by Mr. Whistler's "Harmony in Flesh-Colour and Pink—Mrs. H. B. Meux;" and, as in Eastern work, colour is disposed by colour with a curious instinct for success. A certain legitimate enjoyment—the enjoyment of the dexterous hand—belongs to so considered a slightness, if people will but accept it for what it is, and for nothing besides. It strikes a pleasant note or two—to Mr. Albert Moore, in his "Acacias," belongs the faculty of striking not a note, but a chord. "Acacias" shows us one of the girls who, in the Academy picture, soft, flushed, and warm, are overcome so happily with the gracious sleep of childhood. But who it is that is shown matters little; and, when Mr. Moore has secured so exquisite a type, I should consider myself too easily querulous did I complain of his repeating it. His modifications are subtle, but with him a single change—such as escapes, perhaps, altogether an insensitive eye—obliges the reconstruction of the whole edifice, though on lines again but slightly different from the old. Mr. Moore's art is an art of refined luxury. In his art it is always afternoon, and generally an idle afternoon. But there is rest and satisfaction in it. His world has the repose of lovely line, and the delight of faultless colour.

Mr. Burne Jones and Mr. Walter Crane are among the more noticeable painters of a world not much more real than Mr. Albert Moore's, but into which human trouble, and something more than a reasonable share of human trouble, has somehow entered. Mr. Walter Crane's allegorical treatment of a theme suggested by some fine lines in Omar Khayyam is an enrichment and illumination of the text he quotes; and, whatever may be thought of his forms, a happy inspiration of colour adds to the significance of his design. A brightly winged angel, rushing into the presence of Fate, seeks to alter the character of much that will be inscribed, and so to fashion to "the heart's desire" much that would else go wrong. While Mr. Burne Jones's "Feast of Peleus" is thoroughly deserving of notice as well for its execution as for its imagination, attention will be more likely to be directed to "The Mill" and to "The Tree of Forgiveness." "The Mill" shows, with not much motion in the figures, a dance, not over joyous, danced in a strange and

weird landscape in front of a reflecting water. The presence of a certain rhythmic beauty of line and hue silences an otherwise inevitable enquiry as to the meaning of this subject, could it be told in common speech. "The Tree of Forgiveness" is more easily readable, nor has it, in truth, any beauty of colour to atone for obscurity of intention, if such existed. But the story is plain, and it is pathetic likewise: Phyllis is seen, indeed, "no less loving than of old time," and remorse haunts the vision of the lover who had forsaken her. This, as the subject almost implies, is a picture of the nude—the nude, of course, wholly delivered from all suggestion of offence. It is instructive to remember—and the fact has already been recalled to our memory, we believe correctly—as illustrating the advance even in the popular conception of Art, that a water-colour drawing of the same theme, very similarly treated, was the occasion of Mr. Burne Jones's severance from the Society of Painters in Water-Colour. People whom enfeebled draughtsmanship of the clothed figure could not shock, and to whom impotent design was faultless if it expressed unimpeachable sentiment, were likely to be shocked too severely by the chastened nudités and tender allegories of Mr. Jones. Mr. Jones withdrew himself from the Society as the Society withdrew the work. Even in the halls most sacred to respectability could such an incident occur to-day?

Mr. Henry Moore, Mr. Hunt, Mr. Armstrong, Mr. Mark Fisher, Mr. Hennessy, Mr. C. E. Holloway, Mr. Orrock, and Mrs. Savile Clarke are among the contributors of refined landscape; not to speak of Mr. Boughton and Mr. Phil. Morris, whose union of landscape with the figure is of a completeness commoner in France than in England. Mr. Cecil Lawson sends several works, of which one will surely be held to be beautiful as well as arresting—the one in which, placed near the turn of the road over Mentone, he depicts the gray and brown of the woodland, the sudden dip of the valley, the blue of the water, and the luminousness of the sky. The work is in a lighter key than Mr. Lawson has often painted in. The effect of luminousness attained in his sky is attained less than of old by massive treatment of unbroken land that lies this side of the horizon; the present work did not admit an effect so simple, and it recalls, accordingly, nothing of Dutch or Norwich landscape—nothing of De König or of Crome. There is more of intricacy than there has sometimes been of old in its sources of pleasure.

Leaving aside much creditable portraiture, and some portraiture for which the Grosvenor Gallery is not the fitting place, a last word may be kept for the sculpture, which is generally chosen with discretion and displayed to advantage. M. Rodin's contribution brings forward the name of an artist who perhaps may not hitherto have been noticed in England—an artist of distinct talent. Mr. Onslow Ford's busts have always character in them. Here is a bust of "Mrs. Bram Stoker," probably excellent. Mr. Mullins sends a life-size bust of "Stopford Brooke," conceived and executed with true dignity and intelligence—a portrait of unusual interest and success. Mr. Boehm's "Recollection of the Late Dean Stanley" strikes us as even too sketchy for terra-cotta, and, apart from this, rather a petty treatment of a subject that was worth treating with more of deliberation and endeavour. Mr. Legros, who exhibits no pictures, sends several of the works of a modeller; and thus, while opportunity remains for the praise of his invention and of his touch, opportunity of complaint as to his colour is removed. "La Source" and "Death and the Woodman" display the variety of his pre-occupations. "La Source" is a relief; the subject, a very young girl's figure bending under the burden of a heavy vessel. The

subject has been treated many times in art, notably, of course, in the picture by Ingres. The necessities of a painting demanded what a relief was scarcely obliged to present, a head of great comeliness, a face of unquestioned beauty—and Ingres succeeded in this as effectually as in the fine line and dimpled modelling of the figure, though a famous surgeon did say of "La Source" that she had a disease of the hip-joint. In consultation with his brethren, some difference of opinion on that point would probably have been revealed. Mr. Legros's maiden is under no strain so severe as the heroine of Ingres—the sixteen years child of his *concierge*. With an uninteresting head, Legros has given to the figure extreme suavity of beauty, and yet there is hardly idealisation at all. But, interesting as "La Source" is as a whole, and characteristic as it is of its creator, it yet does not display quite as fully as "La Mort et le Eücheron" Mr. Legros's genius. "Death and the Woodman" is Mr. Legros's subject. More than once he has treated it in etching—the old man not unwilling to go, and Death not too hurried or importunate in his summons, but still certainly coming since the summons must be made, and with something of pity in his ways. The employment of allegory—often exhausted and outworn, and pressed often quite uselessly into the service of our art to-day—is justified entirely when the embodiment of a fancy so simple can be made so significant and solemn. Whether in etching or in sculpture, Mr. Legros's treatment of the theme commends itself to all who can be touched by the dexterous and delicate suggestion of an imaginative art.

FREDERICK WEDMORE.

THE SALON OF 1882.

(First Notice.)

AMONG the most interesting work of the year is, to me, that of M. Puvis de Chavannes; but in looking at his "*Jeunes Picards s'exerçant à la Lance*," or his decorative panel "*Doux Pays*," we must put on one side all those considerations which arise when we regard art as having for its object the dexterous imitation of reality. To imitation, in the vulgar sense of the word, M. Puvis de Chavannes' work makes not the slightest pretence; the wildest flight of an admiring imagination could conceive of no bird sufficiently idiotic to peck at the fruit gathered by the maidens who people the shores of the *Doux Pays*. It should, however, be remembered that Nature herself presents to our apprehension other truths than those which can be rendered by the camera just as well as by the human eye and hand. The masses by which an artist constructs his composition are also realities which must be sought and found by patient observation of Nature not less than those realities of texture and modelling which we are in the habit of considering the especial object of skilful imitation. A deceptive rendering of the truths of texture and modelling or of local colour is not within the province of M. Puvis de Chavannes' art. He looks for constructive masses of tint and form; and these he employs with an apparent simplicity which is the result of elaborate calculations, and pitches his scheme of colour in a very subdued, but very clear, key, exactly adapted to give the fullest effect to the general character of his conceptions. The great mural painting, "*Jeunes Picards s'exerçant à la Lance*," which he exhibits this year, and which is destined for the Museum at Amiens, is an excellent illustration of M. de Chavannes' special gifts. The design for this work—which was described in the ACADEMY at the time—was exhibited at the Salon of 1880. A certain noble character in the design, rarely wholly absent from M. de Chavannes'

work, stamped the project, which has gained greatly in execution. It is perhaps as well to repeat here that the composition consists of three principal groups. In the centre are the band of "*jeunes Picards*": one advances in the act of throwing his pike; behind him his companions await their turn; the last in order, a youth who impatiently tosses his pike aloft. On the right, in front of the leafless trunk at which they aim, is a pyramidal group of figures. Just behind, on the extreme right, enters a huntsman bearing on his back a black swan. On the left, various figures are grouped in front of some simple buildings; they are separated from the central band of pike-throwers by a second pyramidal group which balances that on the right; and a vigorous mass of white in each brings these two groups into further relations with each other. The mass of flesh-colour is reserved for the central group; and M. de Chavannes has here obtained an extraordinary space of light by basing this group, in which there occurs a single break of yellow, upon a bare piece of ground put in in a sandy tint precisely the same in value as his flesh-colour. To this space of light he has given further predominance by separating it from the white mass on the left with draperies of iron-gray, and by throwing on the trunk of a fallen beech-tree in the foreground a dark-greenish mantle with a streak of white lining brought into relief by one or two of the scarlet poppies which, scattered at intervals across the foreground, are the nearest approach in hue to positive colour that the painter has permitted himself. The hue of the poppies is repeated farther up in the pyramidal group to the right by an apple in the hand of a child leaning against an old man wearing deep-brown draperies, above whom is seen a girlish figure in pale rose. The deep-brown mass, like the mass of white, finds an echo on the left; and the deep-blue draperies of the figure bearing the black swan are also balanced on the left by dull-green robes of the aged woman seated beneath the cottage walls, making a sombre ground for figures arrayed in pale-blue and rose and yellowish-white, which get strength from an interposed passage of dark-olive. This is the darker side of the picture, the side on which the eye feels the frame. To the right, M. de Chavannes has introduced the large white sail of a boat floating on the blue river which traverses the whole scene horizontally; and this sail gives the true suggestion of infinite unseen continuation which is, I think, one of the essentials of a composition of this character. The landscape is designed with exquisite grace, and forms a delicate groundwork of grays and blues for the more varied hues of the foreground. The decorative border is a very skilful addition. A closely woven garland of fruits and flowers—dark masses of apples and pears broken with sunflowers and iris—is relieved on a deep-blue ground. M. de Chavannes' second contribution has been executed for M. Bonnat's drawing-room. M. Bonnat has painted M. de Chavannes' portrait; and in return M. de Chavannes has executed—a poem, "*Le Doux Pays*." The arrangement of light and dark is diagonal, slanting from right to left. On the right a lofty rock shuts out the sky, and from its base to the extreme left the space is filled by broken ground and wooded country, beyond which are sea and sky. On this diagonal arrangement the changes are gracefully rung by the two groups of figures in the foreground. Reaching upwards to the wild vine which wreaths the rock stands a girl draped in blue, at whose feet are seated others in white and yellow, having before them lemons gathered into a long basket; beyond are two children wrestling; then there rises against the sky, just in the centre, a tall figure draped in white,

having before her a high *panier* full of oranges, against which leans a seated boy, and so the eye is carried downwards to where branches of oleander blossom show their rosy flowers against the deep-blue sea. This is but a skeleton indication of the general scheme of a work rich in lovely detail, for the empty half of the design is patterned with level lines of blue promontories and points of islets, and there is beautiful drawing in the silver foliage of the tree which springs in the middle distance to the right and breaks the too great insistence of the diagonal lines.

Of the much-talked-of and much-expected great work by M. Roll what shall one say? It is a vast canvas commemorating "14 Juillet 1880." In depicting the Parisian crowd saluting the statue of the Republic with music and jollity, M. Roll shows astonishing "go" and freshness. Scaffolding climbed by street boys on the right corresponds to the erection on which is placed the band of music on the left; shafts and tricolors shoot up into the sky, and the white statue is seen afar off. But, was the crowd on that day such a crowd as this which M. Roll has given us? A carriage with smart ladies as large as life traverses from the right a riotous fair full of people excited with wine and the drum—they don't seem any of them to present the characteristics of enthusiasm; and whirling round in the corner beneath the band-stand dances a tipsy mob, surely not representative of "le vrai peuple." It is not right, of course, to judge such a work by a literary standpoint; but I have tried in vain to see in "14 Juillet 1880" anything more than an immense and immensely dashing sketch for an illustrated journal, enlarged to preposterous dimensions, totally wanting in meaning as a work of art, and, therefore, not likely to be of any permanent interest.

M. Wencker's big canvas, which faces M. Roll's enormous work in the Salon carré, shows at least a great deal of conscientious labour and study. He has chosen for his subject, "La Prédication de Saint-Jean Chrysostôme contre l'impératrice Eudoxie." The Saint, robed in white, starts out of his dark pulpit—supported on open wooden columns—about half way up the picture on the right; directly in front of him, in an open balcony, sits the Empress, attended by her ladies; a deep dahlia-coloured carpet bordered with white and green is thrown over the edge before her; immediately beneath runs a horizontal line of dignitaries clothed in scarlet; and beneath these sits the audience, cast in deep shadow. All our attention is thus carried up with the light to the duel of looks and words, which hangs, as it were, in mid-air. But M. Wencker seems to me to have failed, in spite of his evident serious effort, in carrying out his intention, partly, at least, from having forced the dramatic meaning of his subject; his saint looks a little like a jester, and his lady very unlike a queen. And one feels sorry that this should be so, because one sees that the painter would have had it otherwise, has cared about his work, and has in the minor passages come near in no small degree to his own intentions.

Close by M. Wencker's big picture is one of M. Villa's usual contributions—a stupid girl, and an equally stupid man; but they have both dressed themselves in their finest clothes in order to feed love-birds. Her fair face is the central spot, it is framed in rose-red; her petticoat is gleaming white satin embroidered in greenish gold; her train and sleeves of pink and silver; the cold gray tones of the marble floor carry off the petticoat, the train is relieved against a carpet of deeper hue; the background to her beautiful dress is furnished by the gold-and-orange garments of the man standing just behind her, and a deep-red curtain serves as a foil to both. The love-birds fly in

through an open window on the left: but nothing seems half so real in M. Villa's "Charmeuse" as the gorgeous stuff, and the gold and silver with which they gleam, and these are indeed marvels of skilful painting.

Two little pictures by M. Stott, a pupil of M. Gérôme's, show remarkable feeling for tone. Both are river-side studies. In "Le Passeur," two children watch for the ferryman from beneath a tree on the strip of meadow which runs straight across the foreground. The broad river lies between them; he sets forth from the opposite bank on the extreme left; behind him we see the village for which they are bound, the brown roofs of its cottages telling dark against the strip of clear evening sky flecked with red. Half the broad band of river is thus full of dark reflections; then, just before the children and their strip of meadow bank, we see the clear image of sunset glories. The work seems full of careful study, simple and direct; but the children, though their general aspect is suggestive, are not very thoroughly worked out. The same criticism applies to "La Baignade," M. Stott's second picture. The river, with its water-lilies, fills two-thirds of the space; to right, it is overshadowed by dark masses of trees; to left, we get a glimpse of distant country house, with trim garden gracefully laid out. Three boys have come out to bathe; the punt is in mid-water; one is in, one won't leave his comfortable lounge; a third, standing upright ready stripped for a header, exhorts the lazy lad to get up and plunge.

Something of the same merit in point of tone marks M. Tristan Lacroix' carefully studied landscape, "Hiver." The desolate wolds whence the little shepherd maiden leads her sheep are studied with great care, and the relations of different values are very sensitively felt. The little maiden's white cap tells gray beneath the bright white cloud which settles down far off on the deep-blue horizon line; and, though the deepest and the brightest hues in the whole range of the picture are thus juxtaposed forcibly in the extreme distance, everything keeps its place—sheep and maiden, barren hills, and grassy patches by the way-side, seem all to be just where they should be; only the maiden is unsubstantial, and her skirts look as if there were no legs beneath them.

E. F. S. PATTISON.

THE UNITED ARTS GALLERY.

THERE will be few, if any, exhibitions of the season better worth a visit than this. Every, or nearly every, Continental school is represented, not indeed by great works, but by accomplished ones. It is a truly cosmopolitan collection, and contains nothing which is not interesting from one or other of the many points of view of modern art. It is also of moderate size, the rooms are well lighted, and the pictures well hung. Moreover, there is an excellent illustrated catalogue, which, besides titles and sketches, gives interesting accounts of Bastien-Lepage, Emile Vernier, and a young painter, L. Welden-Hawkins, the son of an Englishman, whose work bears the mark of original power and French discipline. His principal picture here, "Les derniers Pas" (58), represents an old woman feebly walking in a sunlit graveyard. Her back is towards you, and you know, rather than see, that she is looking at, and perhaps speaking to, the gravedigger up to his knees in the ground, the only other figure in the picture. The treatment is broad and masterly. The same simplicity of design and command of material, the same truth of tone and feeling for sweet, clear colour, mark a smaller picture called "The Flowers that soothe a Grief unhealed," which is pathetic without being maudlin in

sentiment. We may properly take a national interest in this new scholar of Barbizon. Bastien-Lepage has two works of his usual astounding force. They both represent a little girl in a hood (is it the same little girl?), one arch and happy, with pink tassels to her hood, the other melancholy, without any tassels. One, at first sight, appears to be pasted against a street, the other against a field; but it is only fair to this strong and conscientious artist to say that the longer you look at his work the more atmosphere seems to come between his figures and his backgrounds. Both "La petite Coquette" (31) and "Pauvre Fauvette" (165) are works of a real master. We were glad to see again Albert Maignan's refined "Beatrice" (54). Albert Aublet's "Portrait of Mdlle. Aublet" is a wonderful piece of "white upon white," rendering the textures of swansdown, white silk, white kid, white satin, &c., very cleverly. It is also a beautiful picture. Chierici is delightful as usual with his children and animals. The Italian scenes of Del Campo, Longa, Fragiaco, and others are numerous and bright. Gabriel and Jettel send good examples of more sober nature. H. Gogarten has a sunset of unusual strength and softness (123). Victor Gilbert sends two fresh, bright coast scenes, with well-painted fish. Jimenez-y-Aranda has a large and admirable composition, "A Sermon in the Cour des Oranges, Seville" (134). A. Kiwshenko's exquisitely cool and pearly picture of "Shrimpers" (60) and Liebermann's "Preparations for Dinner" (264) are two of the most notable works here. We have no space to do justice to the rest; but the visitor, however hurried, should not miss those by Szerner, Roubaud, Quadroni, Carstens, Hahn, Cederstrom, Arcos, Feyen, Girardet, Werenskiold, Ridgway Knight, Simoni, Zezzos, Blommers, and Clays.

MUNKACSY'S "CHRIST BEFORE PILATE."

THIS picture is a strong effort to present, as it might have happened, one of the most dramatic scenes in the life of Christ. With great audacity, the artist has painted the scene in the entirely modern spirit of naturalism, abandoning traditional sentiment. It illustrates the gospel according to Renan. Christ is unglorified, a man of unusual, but not even exceptional, temperament, sustained by intensity of purpose and belief in his destiny and mission through every ordeal—that is all. His type is not particularly fine or noble, or even benevolent; he stands in bold relief against the other human types in the picture because they are all strongly marked and antagonistic, not because of any divine or human majesty of presence. He is not a master of men, but he is—what none else in the picture is—master of himself. He is, without anxiety or passion, watching Pilate with eyes that gaze through, rather than at, him, concerned with the mental conflict through which his judge is passing, rather than with the result as affecting himself. He is called Christ, but he might be a modern Communist.

In the vortex of human passions which whirls around this vivid and original Christ, there is no figure without individuality. Munkacsy's Pilate is a Roman, a judge, a gentleman with a conscience; his wealthy merchant is the incarnation of stolid worldly prosperity, his Caiaphas is commanding and eloquent, his nobles have an air of culture and breeding, his roughs are roughs indeed. Each of those who may be called the secondary characters in the composition has his physiognomy marked with some personal shade of malevolence, or envy, or indifference, or sheer brutality. The sea of fury is only broken by one little rock of sympathy, in the

shape of a woman and child, effectively introduced in the background. As a mere study of humanity, the picture is one of variety and strength.

As an artist, strength of presentation is Munkacsy's forte—but it is also his foible. He sacrifices much to it. To gain strong oppositions of light and shade, he sacrifices delicacy of gradation; to achieve force of colour, he abandons texture; to get agitation, he surrenders dignity. His draperies might be cut out of coloured chalk or cheese, his marbles out of chocolate, his flesh out of clay. The extraordinary relief in which his figures stand out is not got without forcing his shades; his open mouths, for instance, are abysmal. His large pieces of colour are enforced by violent isolation. At the same time, his strength, if somewhat abused, is wielded with a sure hand.

NOTES ON ART AND ARCHAEOLOGY.

THE Syndics of the Cambridge University Press will shortly issue a very important archaeological work—viz., *A Catalogue of Ancient Marbles in Great Britain*, by Prof. Adolph Michaelis, of Strassburg, who has himself inspected almost all the collections of importance. The marbles in the British Museum are excluded. Notwithstanding this, the Catalogue extends to more than 500 pages royal octavo. The general reader will find the Historical Introduction of some 200 pages very interesting. The work is translated from the German by Mr. Fennell, and has been revised by Mr. Murray, Prof. Newton, and in particular by Prof. Sidney Colvin. The attractiveness of the volume will be enhanced by several illustrations, and its usefulness to students by most exhaustive Indexes which the author has himself prepared.

ONE hundred autotype copies have been printed of a unique seal, used by Ingelram de Couci, Earl of Bedford, and lately discovered at the Public Record Office. The Duke of Bedford, upon learning the fact of its existence, commissioned Mr. Greenstreet to have these copies made. His Grace's illustrious predecessor in the title is represented at length, fully armed, with lance and pennon, and shield on left arm bearing his mother's arms quartered.

BARON CHARLES MEYER DE ROTHSCHILD, of Frankfort, whose magnificent art collection is one of the finest possessed by this family, has determined to leave a permanent graphic record of it, if we may use the word "graphic" of photographic processes, some of which will doubtless be used in the production of his magnificent catalogue, on which no expense will be spared. The work will not be sold, but copies of it sent to museums and schools of art.

THERE is now on view at the Fine Art Society's gallery in New Bond Street a large number of original drawings executed by various artists for Messrs. Cassell, Petter, Galpin and Co.'s fine-art publications. Here will be found the original drawings prepared by Mr. Frank Dicksee, A.R.A., for the *édition de luxe* of *Evangeline*, so highly commended by Mr. Longfellow. The artists who are represented in this collection include also Messrs. J. E. Millais, R.A., W. Small, G. L. Seymour, R. W. Macbeth, J. E. Christie, G. Clausen, Val Bromley, C. Green, G. G. Kilburne, E. B. Leighton, A. Hopkins, P. Macquoid, M. L. Gow, A. H. Barraud, C. Gregory, F. Murray, and J. D. Linton.

WE gladly welcome the formation of a National Society for Preserving the Memorials of the Dead, which will hold its inaugural meeting on Wednesday next, in the hall of the Society of Arts, under the presidency of Lord Carnarvon. Its objects are larger than is

implied by its name. Besides recording and preserving sepulchral monuments, it hopes to encourage the printing of parish registers, to publish itself historical examples of tombstones, &c., and to form a reference library of works relating to its main subject.

THE *Art Journal* for May contains a slight, but very clever, etching by Mr. Whistler of "Old Chelsea Bridge;" an article by Mr. Hubert Herkomer, A.R.A., of unusual interest on drawing and engraving on wood; the first part of a study of "Adolph Menzel," by Mr. J. Beavington Atkinson, very well illustrated; and other articles and engravings, which make it altogether a remarkably good number.

THE pictures in the Febre collection did not fetch large sums. The *Guardian* seems to have sold best. A remarkable picture by the rare artist L. Volders was bought by an English collector for 6,505 frs., after a feeble competition with the museums of Frankfort and Brussels. From an article in the *Courrier de l'Art* it would appear that this picture formed part of a collection sold in Paris in 1814, of which an illustrated catalogue, with careful descriptions by M. Didot, was published at the time, verified by M^{me}. Vigée-Lebrun. It fetched 3,000 frs. at that sale. It has been engraved in *L'Art* (No. 379).

MEDALS are going up in the market. Very high prices were realised at the Fillon sale, as much as 7,850 frs. being given for one by Pisanello of Sigismond Malatesta. This was bought by M. Hess, of Frankfort. The sale of the Piot collection by Messrs. Christie and Manson on the 8th inst. will be one of great interest.

TWO new wall paintings in the Panthéon have been finished and uncovered. One in four divisions is by Jean-Paul Laurens, and has for subject "The Death and Apotheosis of Saint Geneviève." The other, of which a portion only is at present visible, represents a procession to the shrine of the same saint in the time of Charles VIII.

AN important discovery of stone coffins has been made at St-Jean-des-Vignes, near Chalon. They belong to the Romano-Gallic period. In one of them was found the skeleton of a man. The plateau of St-Jean-des-Vignes is supposed to have once formed the site of Julius Caesar's camp.

M. HEUZEY is communicating to the Académie des Inscriptions some papers upon "The Pottery of Kittion, now Larnaka, in Cyprus." The first of these papers describes a large heap of fragments of *ex vases*, found south of the site of Kittion, on some salt pans. They bear inscriptions to Artemis Paralia (not Demeter Paralia), Melanthios, a local hero, and a Phœnician god named Eshmun-Melqarth. This accumulation represents, according to M. Heuzey, not the scene of an ancient temple, but a sort of Monte Testaccio, whither worthless *ex vases* were brought when their number had become inconvenient. They were broken into small pieces to destroy their magic influence. All styles of art are represented, from a rude Oriental to a polished Greek; and M. Heuzey is of opinion that the manufacture of all was contemporary. Generally, the pottery of Kittion is distinguished from that of Dali and of the interior of the island by the fineness of the material and the Egyptian character of the workmanship.

LAST week the artists and authors engaged in the production of the great work on St. Mark's, Venice, gave the enterprising publisher, Ongania, a banquet to celebrate the success of so much of the work as is already issued. The undertaking will require several years' more work to complete it.

MUSIC.

THE BACH CHOIR, MR. E. PROUT'S "ALFRED," ETC.

THE programme of the sixtieth concert of the Bach Choir, which took place last Wednesday week at St. James's Hall, was one of unusual interest. Bach's "Missa Brevis" in A was heard for the first time in London. It is adapted for public performance by means of additional accompaniments, and this necessary adaptation has been accomplished in a very skilful and unobtrusive manner by Mr. Ebenezer Prout. The chorus-writing in this Mass is polyphonic and at times highly elaborate; but science here only fulfils its proper mission—that of developing the latent beauty and intrinsic grandeur of the composer's ideas. The difficult solos were well rendered by Miss Elliot, M^{me}. Fasset, Mr. Kenningham, and Mr. King. The Mass was followed by Mendelssohn's ninety-eighth Psalm, for solo voices, eight-part chorus, organ, and orchestra. This short but impressive work was admirably interpreted; and the enthusiastic applause suggested surprise that such a gem should have remained so long all but unnoticed. The second part of the concert commenced with the overture and the third act from Gluck's "Armida." It was most instructive and refreshing to hear the quaint but beautiful strains of a composer who has not inaptly been styled the "Wagner of the eighteenth century." Miss Carlotta Elliot distinguished herself as Armida, and Miss Sophie Robertson as Hate. The concert concluded with a scene from Max Bruch's "Odysseus." The choir sang throughout the evening with precision and vigour, and Mr. O. Goldschmidt conducted with his usual ability.

Last Monday Mr. E. Prout's new cantata, "Alfred," was performed at the Shoreditch Town Hall. The concert was the last for the season given by the Borough of Hackney Choral Association. Mr. Prout, the enterprising conductor, has for several years devoted his best energies to the musical interests of this choral society, and has succeeded in obtaining for it a foremost place among London musical institutions. The libretto of "Alfred" is from the pen of Mr. William Grist, who also wrote the words for Mr. Prout's first cantata, "Hereward," produced by the Hackney society in 1879. In "Alfred," after a short instrumental introduction, we have Alswitha (Alfred's bride) and her attendants awaiting, and afterwards receiving, the King and his defeated warriors. Alswitha's recitative contains some interesting scoring: the Prayer which follows is simple and appropriate, and well written for the voices. The Saxon choruses are pleasing and effective, though perhaps somewhat too orderly and measured for the utterances of a routed and panic-stricken host. The love-scene between Alswitha and Alfred contains some very soothing and flowing strains; and, with the exception of one or two passages, we deem the whole of this number very successful. In the second part, Alfred, disguised as a harper, enters the Danish camp, and a musical contest ensues between the Saxon King and the Danish leader, Guthrum. The opening chorus of the Danes in praise of their leader is spirited, and the orchestration highly effective. This chorus is, indeed, one of the best numbers of the work. The contest music is exceedingly good, and the composer seems here to have abandoned himself more freely to the inward promptings of his muse than in some other parts of the cantata. The chorus "Fill up the flowing bowl," Handelian in character, is ingeniously written, and is most effective in performance. In the last part we have a tuneful and joyful chorus representing the gathering together of the Saxons to Egbert's stone. The fugal form is here fittingly employed, and the various entries of the voices

depicting the scene are presented in a natural manner. The Danes having been defeated by the Saxons, the event is celebrated by a triumphal march. The composer has reason to be proud of his success in this much-beaten path. The music of the march is stately, and the episode in B flat very delicate and pleasing; while the richly varied and sonorous instrumentation gives colour and brilliancy to the whole piece. The scoring alone would render this movement attractive, apart from any intrinsic worth; but the march possesses much merit and cannot fail to become popular. The cantata ends with the conversion of Guthrum and his host to Christianity; and, as a symbol of the new faith, the last chorus winds up with a *chorale*. The cantata thus briefly noticed is a work which gives many proofs of the composer's talent and general ability. It is of moderate length, contains only three characters, and all the part-writing, presenting no great difficulties, is smoothly and, with regard to compass, judiciously written. It is a work well suited in subject and treatment for musical societies. Objections may perhaps be raised against the music on account of its inelaborate structure and the adoption of the ideas and habits of the past rather than those of the present. If this be a fault, it is one in the right direction. To write clear and simple music is not such an easy task as may appear to many. The chromatic and sinuous paths of modern Germany have proved an enchanting but fatal course to many a musical Roland. The *libretto* is well written, the subject is in itself attractive, and the stirring scenes of the great Saxon warrior are artistically arranged for musical treatment. In one or two places effective use is made of alliterative verse. The performance of the new cantata, under the direction of the composer, was very good: the solos were well interpreted by Miss A. Marriott (Alswitha), Mr. Shakespeare (Alfred), and Mr. F. King (Guthrum). The cantata was enthusiastically received, and many pieces would have been repeated but for the fixed rule of the association forbidding any *encore*.

Mr. Oscar Beringer gave a pianoforte recital at St. James's Hall on Wednesday, April 26. The programme included Brahms' sonata in F minor, Tausig's "Zigeunerweisen," and selections from Chopin, Liszt, &c. The piece by Tausig is an accumulation of difficulties, and served to show off the finished *technique* of Mr. Beringer. Miss Randegger took part in Liszt's *concerto pathétique* for two pianos, and achieved a marked success. The concert-giver was well received, and played everything with his usual skill and brilliancy.

The first of the Symphony Concerts took place at St. James's Hall last Monday evening. The programme included no novelties; but we may mention a very fine performance of Rubinstein's concerto in G major by Mme. Sophie Menter, and an effective rendering of the choral symphony. The soloists were Miss Williams, Miss Orridge, and Messrs. Vernon Rigby and Santley. The "Beethoven" Choir greatly distinguished itself, and Mr. C. Hallé conducted with efficiency.

The first of Herr Franke's chamber concerts was given last Tuesday afternoon at the Marlborough Rooms. With the exception of Tartini's "Trille du Diable," excellently played by the new Russian violinist, Gospodin Adolf Brodsky, the programme was devoted to the works of English composers, and included Mr. C. H. H. Parry's pianoforte trio in E minor and Mr. C. V. Stanford's pianoforte quartett in F major. Mr. E. Dannreuther took the piano part in the former, and the composer in the latter. Mr. Stanford's quartett was heard at a Richter chamber concert two years ago. The next concert, on May 9, will be devoted to the works of Schumann. J. S. SHEDLOCK.

MUSIC NOTE.

AN "Entertainment for the People," organised by Mr. Percy Mocatta, was given last week at the Royal Victoria Coffee Palace, when some *débütantes* were introduced to the public. Miss Isabella Stone and Mme. St. Ives (a lady gifted with a charming soprano voice) were especially well received.

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